ENGLISH FOR USE

BOOK TWO

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ENGLISH FOR USE

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BOOK TWO

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English For Use II

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PREFACE

Fundamental principles. Book Two of ENGLISH FOR USE applies the principles of the series stated in the introduction to Book One. In brief these include inductive development and thorough application of the essentials of good oral and written discourse; the development of good speech habits through activities of interest to the pupil; emphasis on the sentence and the paragraph as fundamental units of expression; insistent drill in enunciation, pronunciation, spelling, and the correction of common errors; increasing emphasis in successive grades on criticism by the class and self-criticism by the pupil; and appeals to literary appreciation and home reading by skilful presentation of well-chosen literature suitable to the various grades.

Adaptation to grade. In Book Two a considerably increased variety of treatment is possible. The widening interests of pupils of the fifth and sixth grades makes appropriate the introduction of a wider range of material along lines of biography, history, boy and girl scouting, music, safety, health, games, and other activities. A much greater variety of methods also becomes available. Book Two makes large use of such modern devices as completion tests, true and false tests, dictionary drills, and beginning and ending stories.

Drills in usage are made more exacting; principles

are applied and remembered; at the same time appeals to imagination call for creative self-activity.

Some outstanding features. The constant problem of every classroom for interesting and valuable activity for the more capable pupils has been provided for by frequent assignments for fast workers. Another outstanding feature of Book Two is the repeated suggestion of class criticism. So long as a pupil is *reciting* to the teacher, he is likely to be satisfied if he "gets by." The moment he is challenged by a constantly improving class standard of achievement, his original effort as well as his personal criticism of his own work will be stimulated.

In Book Two mastery of the sentence and the paragraph are consistently emphasized. The pupil is furnished with attainable models for all tasks. For example, he is not merely told to make an interesting beginning for his story, but is shown the difference between a good and a poor beginning. The *personal spelling list*, the best means of permanent mastery of English orthography, is emphasized here as in no other series. In short, the title of the series, ENGLISH FOR USE, has been the constant objective of the authors.

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PART ONE

1. A STORY FROM A PICTURE

This is the story of the picture on the opposite page.

One day Little John and Robin Hood, upon finding no food in the hollow oak, set out in search of a fat buck. About midday the two outlaws saw a fine herd of deer at the far side of an open grassy space before them. A noble stag, the lord and master of the herd, was feeding quietly a short distance from the others.

Just as they were about to shoot the animal for their dinner, a young man dressed in a suit of scarlet stepped into the open space. Before either Robin Hood or Little John could draw his bow, the stranger had buried his shaft up to the feather in the dappled side of the handsome stag.

The splendid shot of the man in scarlet gained for him the respect of Robin Hood and Little John. Obedient to his chief's orders, Little John remained in hiding in the thicket while Robin Hood advanced toward the stranger.

"That shaft was well shot," said Robin, "but I must ask thee to give me thy purse. So must all pay who shoot deer in these woods."

Instead of surrendering his purse, the stranger drew his bow as quick as a flash.

"Who gets my purse must first face my bow," answered the stranger.

"Shoot not one who has no bow," cried Robin. "A gallant man fights only with equal weapons. Draw thy sword, and we shall see which is the better man."

The stranger was too good a sportsman to follow an unfair advantage. So he threw down his bow and drew his sword.

The combat was a close one. The fighters cut and thrust,

and feinted and parried. They fought for a good half hour. At length the combat was ended by a lucky stroke made by the stranger. The point of the gallant newcomer's sword grazed Robin Hood's forehead. The blood poured down and filled the outlaw's eyes so that he was unable to see to fight longer.

Little John, who from the thicket had been watching the fight closely, stepped forward and would have taken up arms against the stranger if Robin Hood had not held him back.

A short conversation showed that the stranger was the cousin of Robin Hood who had fled to the forest to escape the Normans, one of whom he had killed in self-defense.

Robin Hood suggested, since his cousin was a hunted man, that he change his name from Will Gamewell to Will Scarlet. Thus Will Scarlet became a member of Robin Hood's company and swore to be true to the forest laws and the forest ways. They carried the stag to their meeting place, and Will Scarlet gave it for the feast which was celebrated in his honor.

I

Answer each of the following questions. Be sure to make complete sentences.

1. Who were the actors in the story?
2. Where and when did these outlaws live?
3. Tell about Will Scarlet's shot.
4. Tell about Robin Hood's conversation with Will Scarlet.
5. Tell about the combat.
6. Tell about the ending of the story.

II

1. Fill in the names of these actors in the story:

A noted outlaw ——.
His cousin ——.
His friend ——.

2. Reread the story and complete these sentences:

a) The stranger was too good a sportsman to follow ——.
b) Will Scarlet became —— Robin's Hood's ——.
c) A gallant man fights —— weapons.

3. Why had Will Scarlet fled to the forest?

4. What shows that the stranger was "a good sportsman"?

5. Tell of an act of good sportsmanship which you have seen.

It is also interesting play to act a story without speaking. We call that way of acting, *pantomime.* Perhaps some of you will wish to act the play in pantomime. Others may wish to play it with speaking parts. It will make it more interesting to play the story in these two ways. Your classmates will tell you which way they thought the more interesting.

Assignment for fast workers. Find the words in this story that tell where Robin Hood and his band kept their food; that tell you what Robin Hood was; that tell why the man was called Will Scarlet; that tell what relation Will Scarlet was to Robin Hood; that tell how the stag was killed.

Perhaps some pupils who finish their work quickly would like to write for the class another story of Robin Hood.

Perhaps they can find a good book in the library that tells the story about Robin Hood, and is edited by George Cockburn Harvey. In this book find how Little John became a member of Robin Hood's band. He was called "Little John" because he was a very tall man. There is a poem about Robin Hood and Little

John. It is called a *ballad.* Ask the librarian to find it for you.

2. PLANNING A STORY

Did you ever plant any seeds?

When the plants had pushed their way up through the soil, you had to pull up the weeds, and keep the dirt loose around the plants.

What did you do when there was not enough rain?

Here is a story of a boy who wanted to buy a violin:

John had always wanted a violin. Finally, his Uncle Robert promised to give him ten dollars toward a violin as soon as John could save ten dollars.

His father gave him a corner of the garden and promised to buy everything he raised. John planted beans, sweet corn, and tomatoes. How carefully he watched the young plants as they peeped through the soil!

Suppose now that you finish the story.

Tell all that you can about the way John tended his garden.

Some of you may think that John did not get from his garden all of the ten dollars which he needed. Think of other ways in which he earned the money. Each of these ways of making money will be a story by itself. Perhaps you have earned money and can imagine that you were John.

The class may vote for the best story about John's making money to buy his violin.

Of course you will want to tell your story to the class. Stand in the front of the room and face your

audience. Everyone in the class is going to watch to see if you do three things:

1. Look straight at your audience.
2. Speak so that your classmates can understand every word you say.
3. Make it interesting enough so that they will want to listen.

WRITING YOUR STORY

After you have told your story, you will want to write it. Then you can read it to the class. The class will vote for the ones that are to be written on the blackboard.

Before you read your story, go over it carefully to see that it is as nearly correct as you can make it.

Does your opening sentence tell what the story is about?

Remember *capitals, periods, question marks, spelling, and's.*

My personal spelling list. If you have misspelled a word, write it in a notebook under the heading, *My Personal Spelling List.* Add to this list any word that you misspell; thus, make it your business to see that you do not again misspell a word on this list. If you will keep this plan working, you will be a good speller.

3. REVIEWING WORD FORMS

Two of you may read aloud the conversation between Jack and his mother, using the correct form of the word *see* where it is omitted.

1. I —— John's garden this morning, Mother.
2. Did you, Jack?
3. Then you must have —— those prize eggplants that I have heard so much about.
4. Yes, I —— them.
5. I have —— fine ones before, but I have never —— such big ones as John's.
6. And I have never —— better tomatoes than those he brought me the other day.

See and *sees* show present time.

Saw shows past time.

Seen is that form of the word used with *have*, *has*, or *had*.

Remember that *seen* must be used with *have*, *has*, or *had*.

Remember also that *saw* is *never* used with *have*, *has*, or *had*.

Make a new conversation, using these words. Read your conversation to the class.

You may think that you know these troublesome words *saw* and *seen* because you can select the right one for the blank. But you do not really know them unless the habit of using them correctly is so firmly fixed that you never make a mistake in using them.

I *saw* the parade this morning.
We have *seen* the race.
He did not go to the show because he had *seen* it last year.

4. STUDYING NOUNS—COMMON AND PROPER NOUNS

Give the names of ten things that you see about the class room. Give the names of five of your classmates. What is the name of your school, your city, state, and country?

Make a list of all the name words in the following paragraph:

When Helen Keller was a little girl she became blind and deaf. She had a teacher named Miss Sullivan. In their first lesson Miss Sullivan gave the child a doll. Then with her fingers she spelled d-o-l-l on the palm of her pupil's hand. The next day she used a pen, a cup, and a hat. She spelled each word with the tips of her fingers.

A word that names a person, place, or thing is called a *noun*.

Name the nouns in the following sentences and tell whether they are the names of persons, places, or things.

1. The men sailed away in their small boat.
2. The owl in the tree hooted; the boys dropped their walnuts and ran down the road.
3. The cows and horses huddled under the trees as the rain poured down.

Make a list of the nouns in the first paragraph on page 1. Fast workers may make a list of the nouns in the second paragraph also.

You have learned that words that name persons, places, or things are called *nouns*.

Some nouns name a class of persons, places, or things, such as: *man, city, river*. Such nouns are called common nouns.

Some nouns name a special person, place, or thing, such as: *John, Philadelphia, Delaware River.* These nouns are called proper nouns.

A proper noun should always be written with a capital letter.

Select each noun in the following sentences and tell whether it is a common noun or a proper noun:

1. Tom whistled to his dog.
2. His dog's name is Towser.
3. New York is a very large city.
4. Philadelphia is on the west bank of the Delaware River.
5. Apple trees grew about the house.
6. The sea sparkled in the sunshine.
7. George Washington was a great man.

A *noun* is the name of a person, place, or thing.

The noun that names a class of persons, places, or things, is called a *common noun.*

The noun that names a special person, place, or thing, is called a *proper noun.*

Every proper noun should be written with a capital letter.

Written exercise. Copy the following list of words and put one line under each common noun and two lines under each proper noun:

bird	girl	table	tree
tree	brick	Mary	floor
dog	house	pencil	Hudson River
Jack	Joe	dress	California
boy	heat	doll	roof
man	shoe	trunk	train
book	carpet	snow	Harvard

5. STUDYING PRONOUNS

The blue jay was building a nest in the maple tree. Mrs. Cat from next door was watching the blue jay. The cat was hidden behind a rose bush. The cat thought the cat could catch the blue jay. The old dog was watching from an open window. Now the dog liked the blue jay and did not like the cat. So, just as the cat crept stealthily round the rose bush, the dog barked loudly. The dog's bark sent the cat flying across the lawn. The cat had to find a dinner somewhere else.

If you were telling this story you would probably say, "Mrs. Cat from next door was watching *him*. *She* was hidden behind the rose bush."

Read it again. What words are used too frequently? What word will you put in place of each of these words in the first sentence? In the second sentence? In the third sentence? In the other sentences?

What do you call the words that have been removed?

Each change meant putting a word in the place of a noun.

A word that takes the place of a noun is called a *pronoun*.

Oral work. Find the pronouns in the following sentences:

1. The dog saw his master and ran to greet him.
2. The children took their lunch with them.
3. This afternoon we shall take our books back to the library.
4. Mary and I are going shopping with my mother.
5. The pencil is mine, and the pen is yours.

Turn to page 1 and find the pronouns in the story of *Little John* and *Robin Hood*.

Written work. Make a list of the pronouns in the following sentences:

Dick was Edith's pet canary. His cage hung in her room, and she always called to him when she came home from school. One day when she called, there was no answer. She ran into her room. There was Dick's cage but no Dick. Again she called, but there was no answer. From the next room came a faint chirp. Edith ran quickly and found Dick in her mother's work basket with his foot entangled in some embroidery silk. He was glad to get back to his cage.

Here are some pronouns that you often use:

I	we		you
my, mine	our, ours		your, yours
me	us		
he	she	it	they
his	her, hers	its	their, theirs
him			them

The marbles are *theirs.*
The dog is *his.*
The pencil is *hers.*
The book is *yours.*

2. Common Errors Corrected

6. WRITING THE POSSESSIVE FORM

You have learned that the apostrophe and *s* added to a noun that means only one shows ownership or possession. In the sentence, "Tom's book is on the table," the apostrophe and *s* added to the word *Tom* shows that the book on the table belongs to Tom.

Read the following selection.

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them whene'er he met them,
Called them "Hiawatha's Chickens."

—*Henry Wadsworth Longfellow*

Notice how the apostrophe is placed between the word *Hiawatha* and the letter *s* which is added to it. The apostrophe shows that the chickens belong to Hiawatha. It is called the *sign of possession.*

Instead of saying, "the language of the bird," you can use the sign of ownership and say, "the bird's language."

Change the following expressions, using in each case the sign of possession:

1. The nest of the bird
2. The tail of the rabbit
3. The song of the robin
4. The books belonging to Henry
5. The skates belonging to May

Write sentences, using the following words in the possessive form:

lady	Ned	cat	fairy	mouse
Ruth	dog	sister	chicken	Cinderella

When a noun means only one person or thing, we add an apostrophe and *s* to show possession.

7. SPEAKING WORDS CORRECTLY

OU AND *OW*

SNOWFLAKES

Out of the sky they come,
  Wandering down the air;
Some to the roofs, and some
  Whiten the branches bare;

Some in the empty nest,
  Some on the ground below,
Until the world is dressed
  All in a gown of snow.

Dressed in a fleecy gown,
  Out of the snowflakes spun;
Wearing a golden crown
  Over her head—the sun.

—*Frank Dempster Sherman*

As your teacher reads this poem, try to see the picture which the poet makes.

How many stanzas are there in this poem?

What part of the picture does the first stanza make? the second? and third?

Pronounce the following words:

loud	cow	down
out	how	town
now	plow	frown
brow	allow	clown

8. SENTENCE CONSTRUCTION

THE SUBJECT AND THE PREDICATE

What do you call a group of words that makes a complete thought?

Tell which of the following groups are sentences:

1. The nest
2. Ran away from all the other boys
3. The bird sat on the twig
4. The ball
5. The boys on the opposite side of the room
6. The ball rolled away
7. The boys are playing marbles
8. Made a dress out of an old one of mother's
9. Baked my first cake after school yesterday
10. The girls of our class

You may add a part to the groups that are not sentences to make them sentences.

Every sentence has two parts: one part, the subject, names what the sentence is about; the other part, the predicate, tells something about the subject. In the sentence, *The ripe apples are rotting on the ground*, the sentence is about *the ripe apples*. This part of the sentence is called the complete subject.* The one thing in this sentence about which you talk is the noun *apples*. This is called the simple subject.

The part of a sentence that names what the sentence is about is called the *subject*.

The subject of a sentence is a noun or pronoun.

You may tell what each of the following sentences is about:

1. The boys are playing ball.
2. The girls are sewing.
3. The cat is washing her face.

* The terms *complete subject* and *complete predicate* mean the subject and predicate with their modifiers (see page 164). The treatment is simplified by considering the simple noun or pronoun as subject and the verb or verb phrase as the predicate.

4. Small lions look like big kittens.
5. Mary wrote a letter.
6. The dogs are barking.
7. My garden is beautiful.
8. Bears like honey.
9. Cherries are ripe.
10. The wind is blowing.

Tell the subject of each of the following sentences:

1. A blue jay is in the maple tree.
2. A squirrel is gathering acorns.
3. The men are sawing wood.
4. The wind whistles through the branches.
5. The dog had a stick in his mouth.
6. Tom threw a stone into the water.
7. The train stopped suddenly.
8. My watch is broken.
9. The rain flooded the streets.
10. Mary baked a cake.
11. George Washington was our first president.

THE PREDICATE OF A SENTENCE

Every sentence has two parts.

One part names what the sentence is about and is called the *subject.*

The subject alone does not make a sentence. There must be a second part that tells what is said about the subject.

In the sentence, *The ripe apples are rotting on the ground, apples* is the subject, and names what the sentence is about. *Are rotting* tells what is said about the subject.

A bench was placed under the trees.

The two parts in this sentence are (1) the subject, **A** *bench,* and (2) what is said about a *bench—was*

placed. *Under the trees* tells where the bench was placed.

The part of the sentence that tells what is said about the subject is called the *predicate*.

Point out the subject and the predicate of each of the sentences you studied under *Subject* on page 13.

Written exercise. You may use the following groups of words as subjects, and supply suitable predicates, writing the sentences thus made:

1. The cakes
2. Many birds
3. Pink roses
4. A flock of blackbirds
5. The moving pictures at
6. The fire engine
7. My dog
8. The school clock

You may use the following groups of words as predicates and supply suitable subjects, writing the sentences thus made:

1. played a game
2. bloomed last month
3. ran away
4. burned to the ground
5. ran over a street sign
6. stole a bone
7. rowed across the lake
8. saw a game yesterday
9. picked cherries for mother
10. planted the flower bed
11. practiced her piano lesson
12. shoveled snow from the walk
13. chased the cat up the tree
14. were singing in the tree-top
15. rings at eight-thirty
16. built her nest in the tall grass

FURTHER DRILL ON SUBJECT AND PREDICATE

You may think of a sentence. Put it on the blackboard. Read it. Then you may choose one of your classmates to put on the next sentence. Do this until ten sentences are on the board. Choose a leader.

He will point to any sentence and call a pupil's name. The pupil may underline and say the subject or the predicate. If this pupil gets it right, he may be the leader. The class will watch to see that no mistakes are made.

Written work. Write a short letter to a friend. Underline the subjects.

Assignment for fast workers. Copy these sentences and underline the subjects once and the predicates twice:

1. Yesterday the fire engines came past the school.
2. School was just out.
3. The children ran.
4. The fire engines went tearing down the street.
5. The fire bells clanged loudly.
6. The fire engines stopped.
7. They stopped near a church.
8. The church was not on fire.
9. An automobile was on fire.
10. The automobile was in front of the church.
11. The fire was soon put out.

9. POEM STUDY

What do you know about the Pilgrims? Do you know why they came to America?

Before you begin the study of this poem you should read the story of the Pilgrims. You should be able to tell: why the Pilgrims left England; why they did not stay in Holland; how they came to America; of their voyage on the "Mayflower"; of their landing on the New England coast; of their first year in the new country.

Your teacher will read the poem to you. Then you will study the poem together.

Can you make a mental picture of the landing of the Pilgrims on the rocky coast, with the waves dashing high?

It was a dark and stormy night and seemed darker still on account of the thick forest. The Pilgrims were homesick and seasick. They were landing in a strange country and still they could sing.

Why do you think they were brave?

Tell why they came to this strange, new country.

Did they find here what they sought?

THE LANDING OF THE PILGRIM FATHERS

The breaking waves dashed high
  On a stern and rock-bound coast,
And the woods, against the stormy sky,
  Their giant branches tossed;

And the heavy night hung dark
  The hills and waters o'er,
When a band of exiles moored their bark
  On the wild New England shore.

Not as the conqueror comes,
  They, the true-hearted, came:
Not with the roll of the stirring drums,
  And the trumpet that sings of fame;

Not as the flying come,
  In silence and in fear—
They shook the depths of the desert gloom
  With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!

The ocean-eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared;
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim-band;
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow, serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine!

Aye, call it holy ground,
The soil where first they trod!
They have left unstained what there they found—
Freedom to worship God!

—*Felicia Dorothea Hemans*

Read the poem in turn around the class by stanzas.

10. STICKING TO THE POINT

I

A Disappointment

I had a great disappointment lately. You see, I like to run races with my chum, Jack. He is a little older than I, and his legs are a little longer, so he always wins. But

I keep on trying, for I think it would be fine to win when I am younger and smaller than Jack. One day I thought I had him beaten at last! I was at least four feet ahead of him on our track from the school gate to the end of the playground. I was sprinting away at a great rate, when—bang! Down I came with a crash! I had slipped on an apple core that a thoughtless boy had thrown away. I had lost again! Jack is a good fellow and he has a pony named Prince.

Which sentence in this story should be taken out because it tells us nothing about what Jim wished to tell us, that is, his disappointment at not winning the race with Jack?

Can you select the word which would have been the last word in the story if Jim had stuck to his point?

Here is another story that can be made better by leaving out some sentences. See if you can find the sentences that should be left out.

II

A Narrow Escape

George Washington never knew how near he came to being killed at the battle of the Brandywine. He was riding out to see where his troops could cross the creek when he approached a half dozen British soldiers hidden in some bushes. This was a clump of willows on the opposite side of the stream. There were three other American officers with Washington. The commander rode a big bay horse.

Among the British soldiers in the bushes was one who was the best shot in the British army. He recognized Washington and raised his rifle. His gun was an old one that he had used for a long time. The other soldiers knew what a sure shot this man was and expected to see the American commander fall. Suddenly Washington turned his horse and galloped away.

"Why didn't you shoot?" asked the soldiers of their comrade.

"I was not ready when he turned," answered the soldier, "and I never yet shot an enemy in the back."

Find the sentences in the first paragraph that do not belong there. These sentences stop the action of the story. If we are interested in the story, we want it to go ahead and tell us what happened.

If you had invited your friends to a party you would not want someone to come without an invitation. Such a person would be an *intruder*. An intruder is one who forces his way into a place where he is not wanted. So we will call these sentences that stop the story *intruder sentences*.

Find the intruder sentences in the second paragraph.

Prepare to tell your class a story of something which you have seen or done recently. Your classmates are going to tell you whether you always talk in sentences. Here are a few suggestions that may help you.

Just as I started across the street yesterday, the policeman turned the traffic sign for traffic to go the other way.

Finish the story.

I came near being late (or I was late) for school yesterday.

Tell about the things that hindered you and how you managed to overcome them.

An automobile wreck or a narrow escape.
Why I could not play ball last night.
Why I did not have my lesson in ——.
How I managed to get a lesson or do a task that was hard.

Write your story, numbering your sentences 1, 2, 3, etc.

Read your story slowly to the class. They will keep

count of your sentences. See if they get the right number. You win if the class tells the right number of sentences.

The class will vote for the best story.

How many words have you on your personal spelling list? Have you learned to spell them?

Assignment for fast workers. Select a new subject from the last lesson. Write a story of seven or eight sentences on this new subject. Number your sentences 1, 2, 3, etc.

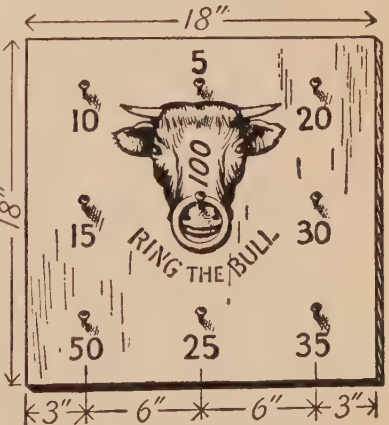
The group of fast workers will read their stories to each other and see if they can always count the right number of sentences.

11. TELLING HOW TO MAKE THINGS

Here is an interesting game. Perhaps you can make the board to play "Ring the Bull."

RING THE BULL

A piece of board eighteen inches square, nine nails and a dozen old rubber-jar rings are all the materials needed for this game. Drive the nails into the board six inches apart and mark each one with a value—5, 10, 15, 20, 25, 30, 35, 50, 100. Hang the board on the wall about waist high; draw a line about six feet away, from which each player throws. Each



player has as many throws as there are rings, and his score is the sum of the numbers he succeeds in ringing. The center nail marked 100 is called the "bull."
Courtesy of *Youth's Companion*.

Did you ever make things at home? Do boys and girls make the same things? Do you play games at school or at home? Could you teach a friend how to play a game? Could you tell a friend how to make something? Choose one of the things from these lists and tell how to make it or do it.

Things to Make	*Things to Do*
1. A Scrapbook.	1. Playing Baseball
2. A Flower Box	2. Playing "I Spy"
3. A Paper Boat	3. Making Lemonade
4. A Kite	4. Making Sandwiches
5. A Doll's Dress	5. Building a Fire in the Woods
6. A Doll's Bed	6. Spinning a Top
7. A Toy Airplane	7. Setting the Table for Breakfast
8. A Small Radio	8. Playing Any Game
9. A Bird House	9. Answering the Telephone
10. An Apron for Yourself	10. Introducing a Friend
11. A Wigwam	11. Drawing a Book from a Library
12. A Bow and Arrow	12. Directing a Stranger to the Library

The class will tell you whether they can follow your directions. They will ask you questions about any part of your directions that they did not understand.

Assignment for fast workers. Look through copies of *The Youth's Companion* or of any other paper that contains directions for making or doing things. Find

something that you would like to make or do and read the directions very carefully. Try to follow these directions at home. The next time that you finish before the rest of your class, tell the other pupils who finish quickly what you made or did.

12. THE COMMA WITH QUOTATION MARKS

DAYBREAK

A wind came up out of the sea,
And said, "O mists, make room for me."

It hailed the ships, and cried, "Sail on,
Ye mariners, the night is gone."

And hurried landward far away,
Crying, "Awake! it is the day."

It said unto the forest, "Shout!
Hang all your leafy banners out!"

It touched the wood-bird's folded wing,
And said, "O bird, awake and sing."

And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."

It whispered to the fields of corn,
"Bow down, and hail the coming morn."

It shouted through the belfry tower,
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

—*Henry Wadsworth Longfellow*

Read the first stanza. What does the wind say to the mists?

What marks are placed before the word *O* and after the word *me?*

What do these marks show?

Read in each stanza the words that the wind uses.

Where are the quotation marks placed?

Notice that the quotation marks always travel in pairs.

Notice that in each stanza a comma follows the word before the quotation.

Notice that a comma separates the person or thing addressed from the rest of the sentence.

Quotation marks are used to inclose the exact words of the person speaking.

A comma separates a quotation from the rest of the sentence.

A comma separates the name of the person or thing addressed from the rest of the sentence.

USE OF THE COMMA WITH QUOTATION MARKS

Copy the sentences that follow, putting commas and quotation marks where they belong:

1. Nothing is given to us unless it is of some use said the fairy.
2. Those who read the best are not always the wisest men said the fox.
3. Do not leave me down here in the well called the wolf.
4. But the fox replied That is the way of the world. When one goes up, another goes down.
5. Can you tell me where I can find my sister Ellen the oldest brother asked Merlin.
6. She is in the dark tower of the King of Elfland replied Merlin.

7. What luck what luck cried everybody at once.
8. The wind said O bird awake and sing.
9. Come little leaves said the wind one day.
10. Come little friend said the Spruce Tree.
11. And I murmured a Pine will guard you from the cold north wind.
12. I can help too whispered Juniper Tree.
13. Shall I touch all the trees with my icy breath asked the North Wind.
14. No replied the Frost King.
15. Spare the spruce the pine and the juniper said the Frost King.

Assignment for fast workers. A boy came from Japan and was put in the fifth grade of a school in America. The children asked him many questions about his school in Japan, his books, his lessons, his games, and his trip to America. He could answer every question. Each one of you may think of a question and an answer in this conversation. Write your question and answer, and read it to other pupils who finish their work quickly. Be careful about quotation marks and commas.

13. REVIEWING PUNCTUATION

Give the reason for the use of each capital and each mark of punctuation:

The Sleeping Beauty

On her fifteenth birthday the princess slipped away from her attendants. She wandered all through the palace. At last she came to a tower and climbed the stairs. From the room at the top came a curious humming noise.

When she opened the door, she saw an old woman working at a strangely shaped wheel.

"What is that funny-looking thing?" she asked.

"It is a spinning wheel, my dear," answered the wicked fairy in disguise.

"What is a spinning wheel? I have never heard of such a thing," said the princess.

Copy the selection which follows and use capitals and punctuation marks wherever necessary:

the church is still standing in boston where paul revere watched for the lanterns to warn the people of the coming of the british

14. FINDING A STORY IN A PICTURE

Make up a story about these two dogs. Give it a title.

1. Where are the dogs?
2. Why have they come out here?
3. What are they watching?

Write your stories. You may have fifteen minutes for this exercise. Your story will be more interesting if you make the dogs talk to each other.

When you have written your story, read it over carefully and improve it in any way that you can. Remember capitals, periods, question marks, quotation marks, commas, indention of paragraphs, and spelling. Did you use any words from your personal spelling list?

Read your stories in turn.

The class may vote for the best story.

Here are some of the things they will look for:

1. Does your first sentence tell what the story was about?

2. What parts of your story are interesting?

3. Are there any sentences that do not help your story along? In other words, did you have any intruders in your story?

15. CHOOSING A TITLE

Read the following story and try to decide upon a good title for it:

Mother unlocked the back door to bring in the milk one morning, when in hopped a cunning little squirrel. He had a bushy tail and bright black eyes. Mother gave him a nut and he sat up as straight as a major while he cracked and ate it. Then she gave him a second one. This time he scampered out into the yard with the nut in his mouth. We saw him hide it in a hole near the grape arbor. Back he came into the kitchen and looked up at us in the most knowing way. The third nut we gave him he ate and the fourth he hid, and so on until he had had twelve. We "shoo-ed" him out then, and he ran away chattering. I think we could learn a lesson from that squirrel, don't you?

Which of the following titles do you think best fits the story?

1. The Squirrel
2. The Thrifty Squirrel
3. Feeding a Squirrel
4. A Morning Visitor

What word in one of these titles gives us a hint as to the lesson the squirrel taught?

A good title will interest your readers or listeners at once; it will make them wish to hear your story. A title should be short, and, like the beginning sentence, it should give an idea of what the story is to be about.

The first word and all important words in a title should begin with capitals.

Assignment for fast workers. Bring to class short stories from such papers as *The Youth's Companion*. Cut the titles off the stories. Read the stories and write titles for them.

16. THE SENTENCES IN THE PARAGRAPH

STUDYING THE PARAGRAPH

You have learned two rules about writing a paragraph. You have learned where the first word of a paragraph begins. You have learned how conversation is paragraphed. Give these two rules.

Now you are to learn more about writing paragraphs. You are to learn that each paragraph has a main thought called the paragraph thought. Read the following selection:

A Morning Concert

One morning last summer, as I stood on the front porch of my home, I heard a wonderful concert. The prelude was the rustling of the leaves in the wind. This performance was loudly applauded by the bluebirds and song sparrows, who contributed to the program by singing a chorus. Then a cardinal, dressed in a bright red suit, whistled a short but beautiful solo. There was a moment's silence after he stopped. Presently, it was broken by the loud quacking of the ducks on the pond, who called for more music. But the moo-oo-oo of a cow in the distance sounded instead. Then came a rumble of wheels, and a farm wagon passed. Soon everything was astir.

Oral exercise. What is the thought of the paragraph as a whole? Where do you find it started first?

This thought rules the paragraph. It is the *paragraph thought.*

Now study the paragraph, sentence by sentence, to see how each sentence helps along the paragraph thought.

The words of a sentence must be put together, or grouped, so as to express one thought completely.

Just so, the sentences of a paragraph must be put together, or grouped so as to express the paragraph thought.

Open your reader and study the paragraphs in some selection as your teacher directs. Write a topic or subject for each paragraph. Read each paragraph carefully to see if there is any sentence that does not belong under your subject. If there is, you may need to choose another subject. It is just possible, however, that the author of the selection has left an intruder in his paragraph.

Written exercise. Write a paragraph, using one of the following topics:

1. Our Radio
2. If I Had a Car
3. How I Learned to Skate
4. How I Use the Public Library
5. Cleaning the School Yard
6. Making Candy
7. Making Sandwiches for a Picnic
8. A Joke on Me

When you have finished your paragraph, count the sentences to make sure that you have written a sentence in every case. Have you begun every sentence with a capital letter and ended with a period or a question mark? Read your paragraph over to see whether every sentence in it adds to the paragraph thought.

A paragraph should tell about one thing.

17. FINISHING A STORY

A lady in Lansdowne, Pa., owns a beautiful black cat with great yellow eyes. His name is Puff, but it doesn't suit him at all. He should be called King, for he is monarch of the whole cat neighborhood. More than one duel has been fought, and it is always the other cat that is the victim.

One day Puff's troubles were too much for him. As he was taking his usual scamper about the lawn, a little, fat, clumsy puppy spied him and came wabbling and barking across the street. Puff bushed up his tail and bowed up his back and scared the puppy so that he darted under the porch. Just then down the street pell-mell, bow-wow, came

three Irish terriers, and this time Puff had to scramble under the porch.

Think out an ending for this story and tell it to the class. Tell how the pup acted when the cat went under the porch. What did the three terriers do? How did the pup get back home? How did Puff get from under the porch?

Write your story in the form of a letter to another pupil.

18. RULES FOR USING THE COMMA—TEST

You have learned that commas are used in the following ways:

1. To separate a direct quotation from the rest of the sentence.
2. To separate the words *yes* and *no* from the rest of the sentence.
3. To set off words used to address persons or things.
4. After the salutation in a friendly letter.
5. To separate the name of a city and state where used in sentences or in addresses.
6. To separate the words in a series.

TEST

Copy the following sentences, placing commas where they are needed. In a column to the right of your work place a figure indicating the particular use of the comma as listed in the review given preceding this test.

Example:	Bring me the book, John	3
	The flag is red, white, and blue	6
	Yes, you may go	2

1. "I'm to be Queen o' the May" said the child.
2. Ring out wild bells to the wild sky.
3. A big red shiny apple was in his hand.
4. The oranges came from Jacksonville Florida.
5. Yes you may play with Jack for an hour or two.
6. Dick you may be the captain of our team.
7. The boys took hooks lines and bait with them.
8. Children obey your parents!
9. The ship sailed from Portland Maine.
10. No no you shall not whip my dog.
11. John Mary and Bertha went to the picnic together.
12. "Come here" she said kindly.
13. "Hurrah for our school" shouted Ralph.
14. The wind said "Make room for me."
15. Slowly solemnly tolled the bells.
16. "Off with his head" said the Red Queen.
17. Philadelphia Pennsylvania has often been called "The Workshop of the World."
18. Listen my children and you shall hear.
19. One two three and away go we!
20. I know Jack that you will help me.
21. John please bring me the paper.
22. Mr. Coolidge the President addressed the Congress.
23. They tell us sir that we are weak.
24. No I shall not vote for him.
25. My dog Cappy barked at Mr. Turner the iceman.
26. Thou too sail on O ship of state.
27. The Bremen a German airplane flew to America.

19. THE PARAGRAPH THOUGHT OR SENSE

TELLING ANIMAL STORIES

I

The Ways of My Cat

During the cold, snowy weather, my cat lies stretched out in front of the fire and sleeps all day. If anyone speaks to

him, he will open one eye, stretch, and purr for a moment, and then go to sleep again. He looks so comfortable that we do not like to disturb him.

In summer, he will prowl about out of doors all day and all night if he can. When he gets out, we can hardly coax him into the house. But we catch him and shut him up in the house most of the time, particularly in the early summer. We know that if he is allowed to stay out, he will kill hundreds of birds.

What is the main thought of the first paragraph? Are all the sentences of the first paragraph about one subject? What is the leading thought of the second paragraph? Do all the sentences of this paragraph deal with the main thought? Write a topic for each paragraph.

Oral exercise. Use one of the following subjects and tell in one or two paragraphs:

What your dog does in cold weather and in hot weather.

What strange place your cat or your dog found for shelter during the cold weather and during the hot weather.

Where does your dog or cat like to go?

If you have ever been on a farm or on a ranch, you may tell:

How the cows keep cool on a hot day, and how they are sheltered in winter.

How the sheep seek warmth when caught in a snowstorm, and how they find cool spots in summer.

If you have ever visited the zoölogical gardens you may tell:

How the polar bear enjoys himself in cold weather, and how he suffers in summer.

What the seals do on a cold day, and on a warm day.

Perhaps you can tell a story about one of the following:

The squirrel's winter home, and his summer home.

How the bear spends the winter months, and where he lives in summer.

The little bird that did not go south, and the one that did go.

What becomes of the frog in winter and in summer.

The cricket that hides by the fireside, and the cricket that stays outside.

The mouse's home in the wheat stack and in the house.

In telling your stories about these different animals, how many parts or paragraphs should your story have? What should be the main idea of each?

When you tell your stories be sure to make the sentences in each part tell about that part only.

II

Nature's Spring Housecleaning

I love most to see Nature do her spring housecleaning, with the rain clouds for her water buckets and the winds for her brooms. What an amount of drenching and sweeping she can do in a day. How she dashes pailful and pailful into every corner, till the whole earth is as clean as a new floor!

Another day she attacks the piles of dead leaves, where they have lain since last October, and scatters them in a trice, so that every cranny may be sunned and aired. Or, grasping her long broom by the handle, she will go into the

wood and beat the icicles off the big trees as a housewife would brush down cobwebs.

This done, she begins to hang up soft new curtains at the forest windows, and to spread over her floor a new carpet of an emerald loveliness such as no mortal looms could ever have woven. And then, at last, she sends out invitations through the South, and even to some tropical lands, for the birds to come and spend the summer. The invitations are sent out in March, and accepted in April and May, and by June her house is full of visitors.

—*James Lane Allen*

Of course you feel as you read this little sketch that it is beautifully written. It is like a piece of music played by a skilful player. Another might play the same notes with much less pleasing effect. In a similar way a less skilful writer might tell the same story without the pleasing effect produced by Mr. Allen.

The author gives three details of how it is done. Notice how each paragraph expresses the paragraph thought:

1. By means of the rain everything is made clean
2. By means of the wind the corners are swept and aired
3. By means of the sun,
   the hold of the frost is broken
   the trees begin to bud
   the grass begins to grow
   the birds are invited to return

Here is a short selection from a very good book that tells about Patrasche, a dog of Flanders. The name of the book is *A Dog of Flanders*. It was written by Louise de la Ramée (Ouida).

III

1. Now, the old soldier, John Daas, could do nothing for his living except limp about with a small cart in which he carried to the city of Antwerp the milk cans of his neighbors who owned cattle. The villagers employed him because they liked to send their milk to town by such an honest carrier while they stayed at home to look after their gardens, their cows, their poultry, or their fields. But it was becoming hard work for the old man. He was eighty-three, and Antwerp was more than three miles off.

The ideas in this paragraph are:

1. What John Daas did
2. Why people liked to have him deliver their milk
3. It was hard work for an old man

Such a list of the ideas in a paragraph is called an *outline* of the paragraph.

IV

2. Patrasche watched the milk cans come and go while he lay in the sun with a wreath of flowers about his neck. One morning, before the old man had touched the cart, the dog walked to it and placed himself between the shafts. He showed as plainly as he could that he wished to work in return for the charity he had received.

3. John Daas tried to drive him away, for he was one of those who thought it was a shame to have dogs do labor for which nature had never intended them. But Patrasche could not be driven away. When he found that his new master did not harness him, he tried to draw the cart with his teeth.

4. At last John Daas gave way and made a harness for Patrasche. So he drew the cart to the city that morning, as he did every morning of his life thereafter.

5. When winter came John Daas thanked the good fortune that had brought him to the dying dog in the ditch that hot day in the summer. He was now very old and he grew

feebler every year. He would hardly have been able to pull his load of milk cans over the snow and through the deep ruts in the mud if it had not been for the strength of the dog he had befriended.

6. As for Patrasche, after the frightful burdens his old master had made him drag along, it seemed like play to run along in the shafts of the little green cart, with its shining brass cans. Then, too, John Daas always paid him with a tender caress and a kind word. Besides, his work was over by three or four in the afternoon, and then he was free to do what he wished. He could sleep in the sun, or wander in the fields, or romp with Nello or play with other dogs. So he was very happy.

Write a title for this story.

Write a subject for each of the six paragraphs.

Write an outline for each of paragraphs 2, 3, 4, 5, 6.

Assignment for fast workers. Your teacher will name some selection in your reader, and tell you which paragraphs to name and outline. The group of fast workers may vote who has the best name for each paragraph. They may also vote for the outlines that are to be written on the board.

V

Building a Bridge

During the carnival of 1925 in Manila, the United States Army held a series of maneuvers. One event of particular interest was a battle scene.

The Americans were on a wide plain with but little to shelter them and the enemy were coming on in great numbers. There was but one chance to save our men and that was to cross a narrow but deep river and take shelter among the trees on the opposite bank.

Scouts who had been sent in advance reported that there was no bridge. A whistle sounded and a number of mule

teams went racing over the shell-torn area. Almost before the excited crowd could realize what was happening, a bridge had been built. Rapidly, but in order, the troops with their wounded crossed the narrow bridge.

The enemy were quick to see what was happening and started in hot pursuit.

The great crowd of onlookers felt sure that all was lost and a cry of alarm went up from the tense throng.

Boom! bang! crash! The bridge was gone; the enemy foiled; the battle won.

From the shelter of the friendly trees, the Americans opened fire and the enemy were dispersed, and all because a group of clever soldiers had been able to build and destroy a bridge quickly.

The boys in this picture are not soldiers. Who are they? Do you think it is war time? What are they doing? Where did they get their material? How did they secure it? Why do you think it is important for Boy Scouts to learn bridge building? Of what benefit to health is such work? What great Americans were clever at chopping and felling trees?

Oral exercise. The boys may tell of any Boy Scout experience they may have had. The girls may relate some Camp Fire experience.

Written exercise. Write either a true or an imaginary story about a bridge which was built by Boy Scouts.

20. REVIEWING SUBJECT AND PREDICATE

You have learned that every sentence must have a subject and a predicate. A group of words that does not have both subject and predicate does not really say anything.

Perhaps you have heard someone exclaim, "Well, I never!" The one who said this left out the predicate. Did you not want to say, "What will you never do?"

Again, you may have heard someone say, "Came home last night." Unless you heard the rest of the conversation, you might think it was John or Mary or the dog that came home last night. The subject must be supplied before anything is said that can be readily understood.

Find the subject and the predicate of each sentence in the following story:

A small boy stood at a garden gate. He cried bitterly. A passing old lady heard him. The boy's mother standing just inside the door heard the following dialogue:

Old lady: "What is the matter, my little man?"

Small boy: "O-o-oh! O-oh-oh!"

Old lady: "Can't you tell me what is the matter?"

Small boy: "Mother is going to the moving picture show tonight. She won't take me."

Old lady: "Well, you should not make such a noise. Does she ever take you when you cry like that?"

Small boy: "Sometimes she does, and sometimes she does not. But it is no trouble to yell anyway."

Oral exercise. Find a funny story in a book or magazine. Plan to tell it to your class.

Remember that your first sentence must tell what the story is about. Then you will add details that will make the class want to know how it comes out.

Your classmates will watch carefully to see whether each sentence always had a subject and a predicate.

21. TALKING ABOUT A POEM

Little Lost Pup

He was lost!—not a shade of a doubt of that;
For he never barked at a slinking cat,
But stood in the square where the wind blew raw,
With a drooping ear and a trembling paw
And a mournful look in his pleading eye
And a plaintive sniff at the passer-by
That begged as plain as a tongue could sue
"O Mister—please may I follow you?"
A lorn wee waif of a tawny brown
Adrift in the roar of a heedless town.
Oh, the saddest of sights in a world of sin
Is a little lost pup with his tail tucked in!

Well, he won my heart (for I set great store
On my own red Bute—who is here no more),
So I whistled clear, and he trotted up,
And who so glad as that small lost pup?

Now he shares my board, and he owns my bed,
And he fairly shouts when he hears my tread.
Then, if things go wrong, as they sometimes do,
And the world is cold and I'm feeling blue,
He asserts his right to assuage my woes
With a warm, red tongue and a nice, cold nose.
And a silky head on my arm or knee
And a paw as soft as a paw can be.

When we rove the woods for a league about
He's as full of pranks as a school let out;
For he romps and frisks like a three-months' colt
And he runs me down like a thunderbolt.
Oh, the blithest of sights in the world so fair
Is a gay little pup with his tail in air!

—*Arthur Guiterman*

From *The Laughing Muse,* copyright, 1915, by Harper & Brothers.

How do you know that the dog was lost?
How did he beg for a home?
How did he know whom to follow?
How did he act after he had found a home?
How do you know that Bute was the name of another dog?
Tell a story about your own dog, or about one in your neighborhood.

Assignment for fast workers. Do you know some poem that you think your classmates would enjoy? If you do, choose a poem, and prepare to read it to the class or to the group of fast workers. Perhaps your teacher will ask you to tell about the poem instead of reading it. If she does, she will be glad to have you read the part of the poem that you like best.

Ask at the library for one of these books of poems. Bring a poem to school and read it to the class.

Silver Pennies.....*Blanche Jennings Thompson*
The Macmillan Company
When We Were Very Young.....*A. A. Milne*
E. P. Dutton & Company
Fairies and Chimneys.....*Rose Fyleman*
George H. Doran & Company
Shoes of the Wind.....*Hilda Conkling*
Frederick A. Stokes Company
The Posy Ring, Golden Numbers.....*Kate Douglas Wiggin*
Doubleday, Page & Company

22. USING THE VOICE

NG IN SINGER

Remember that *ng* is a singing sound.

Speak the following words, noting the position of your tongue when you are making the sound *ng:*

ring	bring
sing	fling
wing	singing
king	ringing

Notice that, when you make this sound, the back of the tongue closes up the mouth cavity and sends the voice through the nose.

Notice also that if you do not sound the *ng* in these words, you form the *n* in the forward part of the mouth. This is an entirely different sound.

Stand for the breathing exercise. Take a deep breath.

Breathe out on the sound *ng*.

Repeat ten times.

Pronounce these words up and down the columns. Then pronounce them across:

rug	rung
rag	rang
think	thing
winking	winging

Written exercise. Write all the words you can think of that contain the sound *ng*.

Be ready to read your list to your classmates.

Find in the stories and poems in your book ten words ending in *ng*.

23. USING THE RIGHT WORD

Read these sentences, putting the correct word in each blank. Choose sides and give these exercises. Each sentence said correctly adds one point to the score of each side. Which side will win?

I, ME

1. Father and —— are going to the mountains.
2. Tom and —— watched the smoke coming out of the chimney.
3. Between you and ——, I don't believe a word of it.
4. Mary, Clara, and —— went to the moving pictures.
5. Mother gave the new handkerchiefs to Cora and ——.
6. Coming home, Dick sat between father and ——.
7. She asked Frank and —— to go to the grocery store.
8. Aunt Mary sent beautiful sweaters to Grace, Helen, and ——.
9. Father said that Dick and —— must stay at home.
10. Jim and —— counted a hundred diamonds in the shop window.

HE, HIM

1. Fred said that Jack and —— caught eleven fish.
2. Joe told us that his father had given Tom and —— a new automobile.
3. Tom and —— are both learning to drive.
4. Dick wants to know if you will share your tent with Frank and —— when we all go camping.
5. Frank and —— have no tent of their own.
6. Ralph asked his mother if —— might go with ——
7. I saw —— when —— fell.
8. The bundle which John has is too heavy for —— to carry.
9. —— asked me to direct —— to the post office.
10. I told —— the shortest way —— might go.

SHE, HER

1. Mother telephoned that father and —— would not be home until eleven o'clock.
2. Aunt Sarah wrote that grandma and —— are not well.
3. We are going to see both grandma and —— very soon.

4. Helen said that you had invited Florence and —— to your party.
5. She said, too, that neither Florence nor —— could come.
6. I sent for —— and —— came at once.
7. Between you and ——, there is no secret.
8. I can trust ——, for —— is honest.
9. I shall be glad to go with Mary and ——.
10. Our teacher asked —— if —— was ready to recite.

24. REVIEW—WORD FORMS

GO, WENT, GONE

Two members of the class may read aloud the following conversation, putting in the correct form of *go* wherever it is omitted:

"Has Robert —— to school, Mary?"
"No, Fred, he has —— to the city with father. They —— on the eight o'clock train."
"Your father always —— on that train, doesn't he?"
"Yes. He and Uncle Frank both —— on that train. They have —— on it ever since we have been living in the country."

***Go* and *goes* show present time.**
***Went* shows past time.**
Gone* is the form of the word that is used with *have, has,* or *had.

The word *gone* is used with *have, has,* or *had.*

Remember that *went* is *never* used with *have, has,* or *had.* Each of these words must be used with *gone.*

Write another conversation, using these words. Punctuate it carefully.

WRITING CONVERSATIONS WITH WORD FORMS

The class, working in pairs, will write conversations for the word forms that follow:

write	wrote	have written
break	broke	have broken
know	knew	have known
sing	sang	have sung
tear	tore	have torn
bite	bit	have bitten
give	gave	have given
buy	bought	have bought
burst	burst	have burst
blow	blew	have blown

One group of pupils using each pair will read the conversation it has prepared.

25. BUILDING A VOCABULARY

Many words in the English language have the same, or nearly the same sound, but they differ in meaning. Such words are called *homonyms*. Learn the difference in meaning of these words which sound alike:

to — two — too	through — threw
by — buy — bye	our — hour
pair — pare — pear	wood — would
week — weak	won — one
see — sea	not — knot
hear — here	know — no

Fill in the blanks with the correct word:

1. On our way to the store to —— shoes we went —— a wrecked automobile. (buy, by)
2. Go —— the short way when you go to —— your skates. (by, buy)
3. When she began to —— the —— she put on a —— of rubber gloves. (pair, pare, pear)
4. The —— boys went —— the show. (to, two)

5. She had been ill for a —— and was still ——. (weak, week)
6. We drove to the shore to —— the ——. (sea, see)
7. We could —— the music —— in this corner. (hear, here)
8. It was —— hot —— play ball. (to, too)
9. Tom —— the ball —— the window. (through, threw)
10. Before the —— lifeguards could get —— the swimmer, the waves proved —— much for him. (too, two, to)
11. I am —— tired tonight —— go to the show. (to, too)
12. The heads of the —— horses were checked —— high for them —— be comfortable. (to, two, too)
13. This is the time for —— story ——. (our, hour)
14. Last summer we —— often take long walks in the ——. (wood, would)
15. In the contest he —— —— game. (won, one)
16. Do —— tie the string into a hard ——. (knot, not)
17. I —— —— one in that place. (know, no)

A yes-no test. Read the sentences below. Then copy the numbers from 1 to 14 on a piece of paper. If you think a sentence is correct write *Yes* after its number. Write *No* after the number if you think a sentence is not correct. For example:

1. Do *knot* tear your book.

The word *knot* is wrong. So your paper will say:

1. No.

1. Do *knot* tear your book.
2. I will *by* you a Christmas book.
3. We can *hear* music from the radio.
4. The boys *one* three games.
5. Mary does not *know* her lesson.

6. There are seven days in a *weak.*
7. He bought a *pair* of shoes.
8. John *threw* the ball hard.
9. The ball went *threw* the window.
10. We drove to the shore to *sea* the *see.*
11. I do not *no* that song.
12. *Wood* that I could sing.
13. He *too* thought he had *won* the game.
14. The bird flew *threw* the room.

(NOTE: This is a type of psychological test much used now in all grades. See—Intelligence Tests, Language Reading, etc.)

Assignment for fast workers. The fast workers may form groups of from three to five each. Play a game in which each pupil in turn makes a sentence using some word in the list and the others write a sentence containing the word. The one who writes the largest number of sentences correctly wins the game.

USING *MAY* AND *CAN*

"*May* I carry your suitcase, Mother?"

"Yes, Stanley, you *may* if you *can* lift it. It is very heavy."

"*May* I ask Alfred to help me?"

"Certainly you *may.* Put it into the automobile if you *can* manage it."

Notice that the word *may* is used to ask or to grant permission.

The word *can* shows power or ability to perform an action.

Copy the following sentences, putting in the word *may* or *can:*

1. Mother says that we —— go swimming.
2. John has hurt his foot so that he —— not go.
3. —— you swim fifty yards, Father?
4. Yes, I —— swim farther than that.
5. —— I swim out to the raft with you, Father?
6. I am afraid that you —— not swim so far, but you —— try.
7. Pierre —— speak French, —— you?
8. —— I go with Helen to the library, Mother?
9. —— John speak to me?
10. How high —— your dog jump?
11. —— I borrow your book, Stephen?
12. You —— if you will return it before you go home.
13. I —— do all the examples in my arithmetic lesson.
14. You —— go to the ball game if you have studied all your lessons.
15. —— you swim? Yes, —— you?

Write other sentences in which you use these words. Read your sentences over to find the subjects and the predicates. Read your sentences to the class.

Assignment for fast workers. Play a game by asking questions using *may* and *can*. Choose one of your classmates to be umpire. See who can get through the game without making one mistake.

26. THE CORN-SONG

As you read this poem, remember that corn often saved the lives of the early settlers of our country. The author was thinking of this and of the many families that once depended upon corn for a living, and his heart was full of gratitude for this golden gift of nature.

Is corn still an important product of the United States?

Heap high the farmer's wintry hoard!
  Heap high the golden corn!
No richer gift has Autumn poured
  From out her lavish horn!

Let other lands, exulting, glean
  The apple from the pine,
The orange from its glossy green,
  The cluster from the vine;

We better love the hardy gift
  Our rugged vales bestow,
To cheer us when the storm shall drift
  Our harvest-fields with snow.

Through vales of grass and meads of flowers
  Our ploughs their furrows made,
While on the hills the sun and showers
  Of changeful April played.

We dropped the seed o'er hill and plain,
  Beneath the sun of May,
And frightened from our sprouting grain
  The robber crows away.

All through the long, bright days of June
  Its leaves grew green and fair,
And waved in hot midsummer's noon
  Its soft and yellow hair.

And now, with Autumn's moonlit eves,
  Its harvest-time has come,
We pluck away the frosted leaves,
  And bear the treasure home.

* * * * * * *

But let the good old crop adorn
The hills our fathers trod;
Still let us, for his golden corn,
Send up our thanks to God!

—*John Greenleaf Whittier*

Why do you think the author had in mind different sections of the United States? What part was he thinking about in the second stanza? in the third? Read the stanzas which give the story of the planting and harvesting of corn. Who taught us how to plant and grow corn? What part of the United States is meant by "the hills our fathers trod"? What is the concluding thought of the poem?

27. JOHN GREENLEAF WHITTIER

More than a hundred years ago, on a Massachusetts farm there lived a boy who was to become famous. In the summer time, when the ground was baked by the sun and the bees hummed over the clover, he liked to wander barefoot through the meadows. When winter came and the wind drove the snow against the windows, the boy liked to gather with the rest of the family in the evening around the big open fire and listen to the stories that his elders told. These were the things all the other boys of the neighborhood did, but one thing made this boy different from the rest. He could not help writing poems! He knew that his father would think he was wasting time, so he hid in the attic or in the barn or wherever he could to write his verses. It is said that his first poems were written on his mother's loom. If he had not kept at it, we should have missed a great deal, for the boy was John Greenleaf Whittier.

The boy Whittier could not go to school regularly, as you do, and he had very few books to read. The twenty books on his father's shelves were all about Quaker beliefs and

Quaker heroes. There was one novel in the house, but it was carefully hidden.

In spite of all these obstacles, however, Whittier loved to write and kept learning to write better and better. His oldest sister had great faith in him, and without his knowledge she sent one of his poems to the *Free Press*. Whittier was helping his father repair a stone wall along the road when the paper was brought to him. You can imagine his amazement and joy when he saw his own poem.

Later on you will read many of his poems. You will like the two poems that describe his early life, *The Barefoot Boy* and *Snowbound*.

Vocabulary building. The following words were selected from stories that you have read. Copy them into your notebook. Learn how to spell them. Try to use them in sentences of your own.

abundance	everything	kitchen	pour
attraction	furnace	last	quarter
bounty	gray	million	rumble
concert	home	name	sparrow
clatter	icicle	old	tawny
distance	jubilant	plaintive	usually
altogether	cellar	shaker	west
many	comfortable	severe	year
weather	finish	straight	malice

28. POEM STUDY

I

Christmas Everywhere

Everywhere, everywhere, Christmas tonight!
Christmas in lands of the fir-tree and pine,
Christmas in lands of the palm-tree and vine,
Christmas where snow peaks stand solemn and white,
Christmas where cornfields stand sunny and bright!

Christmas where children are hopeful and gay,
Christmas where old men are patient and gray,
Christmas where peace, like a dove in his flight,
Broods o'er brave men in the thick of the fight,
Everywhere, everywhere, Christmas tonight!

—*Phillips Brooks*

Can you picture in your mind girls and boys all over the world rejoicing over Christmas? They may live in other lands, in hot countries or in cold countries, but wherever they live they are enjoying Christmas in some way.

Perhaps you have spent Christmas in some far-away land where it was celebrated in a different way from the way you celebrate it at home. Tell your classmates about it.

There are many lovely Christmas stories. You may remember one that you have read. Tell it to the class.

II

A Christmas Thought

I have always thought of Christmas as a good time; a kind, forgiving, charitable, pleasant time.

—*Charles Dickens*

Learn the quotation. Be able to write it correctly.

Why does the word *Christmas* begin with a capital?

Explain one thing you can do to make Christmas a kind, forgiving, charitable, pleasant time.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

—*Alfred, Lord Tennyson*

This is a good thought for New Year. Why is it a good thought for the New Year? Copy the stanza just as it is, and learn it.

Have you ever heard anyone making a New Year's resolution? Have you ever made one? Is it a good thing to do? When? Write a New Year's resolution that a lazy boy might make; one that a careless girl might make; one that a tardy pupil might make.

Write some that you might make and show them to your mother, or to your teacher in confidence.

29. LEARNING TO WRITE LETTERS

I

THE "THANK-YOU" LETTER

When you write to your friends, you want to be as interesting as you are when you talk to them. For that reason try to write as if you were talking. You are constantly watching your speech so that you may improve it. You may also watch your speech when you talk to your friends in letters.

The following letters really written by children show you several ways of saying "Thank you" when you write:

556 West 120 Street
New York City
January 2, 19—

Dear Aunt Rose,

For weeks before Christmas I longed for a wrist watch. My desire for one was so strong that I actually dreamed that a kind fairy had hidden one down in the toe of my stocking.

You may know that I was greatly delighted on Christmas morning to find that my dear Aunt Rose had given me one.

Mother thinks it is best for me not to wear the watch to school, but I promise you, Aunt Rose, when I do wear it, that I will be very careful of it. You have made me very happy indeed and I want to thank you, not only for the gift but for the kind thought that brought it to me.

Yours lovingly,
Sylvia Lent

4 Monona Avenue
Madison, Wisconsin
January 4, 19—

Dear Uncle John,

Some people show a great deal of common sense in selecting a Christmas present for boys, and you are one of that kind. What could please a boy more than a pair of bright new skates fastened to a pair of shoes so that they can't come off?

The skating has been more wonderful here this week, and you may be sure I have made the most of every day. How glad I am that vacation week, wonderful weather, and the new skates, all come together.

You are certainly the kind of uncle every boy should have. I know by your gift to me that you remember what fun it is to skate. I really cannot tell you how much I appreciate your gift.

Your affectionate nephew,
Gilbert Ross

II

THE PARTS OF A LETTER

Study the appearance of these letters on the page. How many lines are there at the top or *head* of the letter? What does the first line tell? the second? the third?

These three lines make up what is called the *heading* of the letter.

Why should there be a heading to every letter?

Notice that there are no punctuation marks at the end of these lines.

Now look at the left side of the letters. You will see that the words *Dear Aunt Rose*, and *Dear Uncle John*, are written on a line by themselves. These words tell you to whom Sylvia and Gilbert are writing.

They are called the *salutation*. The salutation is really only a way of saying, "How do you do?"

Notice that the salutation is followed by a comma. In a business letter the salutation is followed by a colon.

The letter itself begins on the line below the salutation, with the usual indention for a paragraph.

Observe that the letters are divided into paragraphs.

Notice the endings of these letters: *Yours lovingly*, and *Your affectionate nephew*.

They are called the complimentary close. The closing of a letter is merely a polite way of saying, "Goodby." It is written on a separate line.

What word in the closing begins with a capital letter?

Both the salutation and the closing are written on separate lines.

Letters like these are called *friendly* letters. When you write a friendly letter, follow the form of these letters.

In the heading of a letter there are no marks of punctuation at the ends of the lines.

A comma is placed after the salutation of a friendly letter.

III

WRITING A LETTER OF THANKS

The children showed in their letter that they were delighted with their gifts. Try to do the same when

you write a *thank-you* letter, and do not forget to write *immediately* after receiving a gift.

Imagine that it is your birthday.

Write a letter of thanks to your aunt, to your cousin, or to a friend, acknowledging a birthday gift. Make it a real letter if possible.

Before you write your letter, look again at those you have just read.

After you have written your letter, read it over carefully to see if it is correct. It is a good plan to read your compositions several times, each time looking for one thing. Remember capitals, punctuation, spelling.

Are you keeping a personal spelling list?

Ned Wilson
1007 Leyden Street
Denver, Colorado

STAMP

Mr. John Long
211 Monroe Street
Chicago
Illinois

This envelope is addressed to Ned Wilson's Cousin John.

Draw envelopes like this one for the letters of Sylvia Lent and Gilbert Ross and address each, following the model exactly.

Gilbert's uncle, John H. Lewis, lives at 1028 Cathedral Street, Baltimore, Maryland.

Sylvia's aunt, Miss Rose Browne, lives at 16 Knob Hill, San Francisco, California.

Draw and address another envelope.

What do you put in the upper left-hand corner?

What do you put in the upper right-hand corner?

Written exercise. You have all written and received letters. Doubtless you remember some letter that you particulary enjoyed. Try to think what there was about this letter that made it interesting. Read the letters on pages 54 and 55. Point out the parts that make them seem intimate and personal.

Perhaps your teacher will have a contest to see who can write the best thank-you letter. If you have recently received a gift, write a real letter. If not, imagine that an uncle or aunt has sent you the one thing you want most.

After you have written your letter, come to the front of the room and read it to the class. While your classmates are reading their letters, watch for the ideas that make the letters interesting. Vote for the best letter.

Now try your hand at the same task again. Either rewrite your first letter or write a new one.

30. INVITATIONS AND ANSWERS

1836 Maple Avenue
Stamford, Conn.
December 26, 19—

Dear Grace,

Mother is going to let me have a little party next Tuesday evening before we take down the Christmas tree. We shall

play games and dance. Will you come and enjoy the fun with us?

Very sincerely,
Helen Lester

Grace is glad to accept the invitation and writes to tell Helen.

609 Locust Street
Stamford, Conn.
December 27, 19—

Dear Helen,

Indeed I will come Tuesday evening. Your Christmas tree is always so beautiful that I want to see it. I know I shall enjoy the games and the dancing.

Your sincere friend,
Grace Crawford

One girl to whom Helen sent an invitation was unable to accept. She wrote this letter:

1623 Poplar Street
Stamford, Conn.
December 27, 19—

Dear Helen,

I am very sorry that I cannot go to your party next Tuesday evening. We are all going to Boston to visit Aunt Mollie from Monday until Thursday. I like to visit Aunt Mollie, but I should like to be at your party, too. I know you will have a delightful time.

Your friend,
Dorothy Miller

You will notice that both Dorothy and Grace reply to Helen's invitation immediately. Why should all such letters be answered promptly? What would you think of a boy or a girl who failed to do so?

Jack lives in the country. During the Christmas holidays the coasting and the skating are usually

good. Jack wrote to his friend Frank, who lives in the city, inviting him to spend two or three days with him.

1. Write Jack's letter to Frank.
2. Suppose Frank accepts. Write his letter.
3. Suppose he declines. Write his letter.
4. Write a letter to a friend, inviting him to go to a ball game; to the circus; to a picture show.
5. Write a letter in which he accepts or declines your invitation.

31. USING THE DICTIONARY

Haven't you sometimes, at home, in the evening, looked up from the book you were reading and asked father or mother the meaning of a new word you had found? Perhaps you interrupted them in *their* reading. They were glad to tell you, of course, but you *could* have helped yourself. You could have looked for the word in the dictionary.

The dictionary is one of the most useful books in the world. It contains all of the words we use in our daily speech. It tells us the spelling, pronunciation, and meaning of each word. It will be easy for you to find words in the dictionary after you learn a little about how they are arranged. They are grouped alphabetically, that is, all the words beginning with *a* come first, then all those beginning with *b*, then those with *c*, and so on. For example, if we take the words *almost, yellow, beautiful, world, honest,* and *crowd* and arrange them in alphabetical order we shall have the following list:

1. *a*lmost
2. *b*eautiful
3. *c*rowd
4. *h*onest
5. *w*orld
6. *y*ellow

Arrange the following words alphabetically:

I	II	III
arithmetic	laugh	writing
eight	purple	xylophone
history	neither	zebra
geography	kindness	yellow
captain	music	thought
friend	obey	violet
drawing	receive	spelling
business	question	unless
island	just	

First arrange Column I alphabetically, then Column II, finally, Column III. Number your words from 1 to 26.

Testing your work. Read the first letter of each word in the list as you have arranged it. If you have placed the words in the proper order you will find, as you read, that you are really saying the alphabet.

32. LEARNING TO USE THE DICTIONARY (*Continued*)

Here is a thing that may puzzle you a bit at first. You may find in a list that is given to you to arrange alphabetically that there are several words beginning with the same letter. The words *about*, *afford*, *alone*, *account*, *against*, and *adopt* may all be found in the

same list. Since they all begin with *a*, arrange them by their *second* letters, *b*, *f*, *l*, *c*, *g*, *d*, so that the list will read:

1. about
2. account
3. adopt
4. afford
5. against
6. alone

Written exercise. Arrange the following words in alphabetical order: *hunter, house, hidden, healthful, hastily, hydrant.*

Write the following words in a column in the center of your paper between the two guide words at the top of the page, like this:

policeman *polite* polygon

polite, patriotism, calamity, feud, transparent, specialty, radio, broadcast.

32. CORRECT USAGE

People who are careless in their speech often use words which are unnecessary. Thus:

Mother gave it to me. (Correct)
Mother, she gave it to me. (Incorrect)
Flora and I went. (Correct)
Flora, she and I went. (Incorrect)
Tom broke his leg. (Correct)
Tom, he broke his leg. (Incorrect)
He hit the boy. (Correct)
He went and hit the boy. (Incorrect)
He told me about the game. (Correct)
He went and told me about the game. (Incorrect)

Please get me a pencil. (Correct)
Go get me a pencil. (Incorrect)

Point out the unnecessary words used in the incorrect sentences. Tell why they are unnecessary.

Test. Some of these sentences have unnecessary words. Some of them are correct. Put numbers from 1 to 10 on your paper in a column. Write *Yes* after the number if that sentence is correct. Write *No* after the number if that sentence is incorrect. Thus: 1. *No.*

1. John, he plays baseball.
2. Mary went to a party.
3. George went and broke the window.
4. Please get me that book.
5. Please bring me a drink of water.
6. Sarah and I, we went up town.
7. Clara, she and I went.
8. Father gave me a radio.
9. Please go and get me a paper.
10. The teacher told me a good story.

33. REVIEW—*DON'T* AND *DOESN'T*

Fill each one of the blanks in these sentences with one of the words from the list given below:

I	he	you
we	she	they
	it	

1. Doesn't —— seem lonely when mother is away?
2. —— doesn't want to do it.
3. —— don't think he will come.
4. —— doesn't make any difference to me.
5. —— doesn't intend to sell his horse.
6. Doesn't —— look like his father?
7. Don't —— sing beautifully?

8. —— don't know anything about it.
9. Don't —— feel well today?
10. —— doesn't hear a word you say.
11. Doesn't —— read well?
12. Tom and —— don't leave until this evening.
13. When mother is away —— doesn't practice.

Use *don't* or *doesn't* in each blank below:

1. The train —— leave until three o'clock.
2. It —— take long to do it.
3. Why —— she tell him so?
4. They —— seem to care what happens.
5. We will go, if it —— rain.
6. —— the boys want to go fishing?
7. Fred —— like to work in the garden.
8. —— that dog look hungry?
9. Her mother —— allow her to go to the moving pictures.
10. We —— get out of school until four o'clock.
11. John's big brother —— get home until six.

34. A STORY TO FINISH

I

One night, the pencil which Tom had forgotten to put back in his pencil box had an interesting talk with the fountain pen which Jim had left uncapped.

"You have no idea how hard I have worked today," he began. "My point is worn ——."

Continue the conversation, each pupil, in turn, supplying a sentence.

Make up a conversation that might take place between—

1. The doll and the Teddy bear that Helen left sitting on the floor when she went to bed.

2. The spoon and the frying pan that the cook left unwashed on the kitchen table.

3. The top and the baseball that Dick had laid on the shelf.

4. The cat and the dog sitting together by the fire.

5. A pair of muddy shoes that Tom had forgotten to clean after a long tramp in the country.

Choose one of the conversations. Write two paragraphs about it. Be sure to put in quotation marks and commas to set off quotations.

The class will tell whether the conversations are interesting and what made them so.

II

"Clear the track!" was the cry, as the boys started down the hill on their sleds. But one boy on the track did not move.

Continue the story, sentence by sentence, around the class. Make every sentence carry the story forward. Be sure that the last sentence makes a good ending.

Several of you may suggest the ending.

Your classmates will vote to decide which ending is the best.

You *may* go.
Can you run?
He has *sat* down.
The dog *lies* on the rug.

2. Common Errors Corrected

35. STUDYING ABOUT SENTENCES

You have already learned of two kinds of sentences. You have called them a *telling sentence* and an *asking sentence*. You have learned that a period is placed at the end of a telling sentence, and a question mark at the end of an asking sentence.

Now you are to learn to call the *telling sentence* a *declarative* sentence. You are to call the *asking sentence* an *interrogative* sentence.

Look at the following sentences. Read them according to the directions given under them.

Mount Vernon is a beautiful place. It was the home of George Washington.

Do you know where it is? It is located on the Potomac River about fifteen miles below the city of Washington.

Have you ever been there? You will enjoy a visit to Mount Vernon when you go to Washington.

Read the first sentence. What mark shows you how to read it? What is the name of the mark? What kind of sentence is it?

Read the next sentence. What does it tell you?

Read the next two sentences. What mark is placed at the end of each? What kind of sentences are they?

Read the next sentence. What mark helps you? What kind of sentence is it?

Read the last sentence.

A declarative sentence tells something. It is followed by a period.

An interrogative sentence asks a question. It is followed by a question mark.

Assignment for fast workers.

For Boys:

In two declarative sentences, give two rules that every good baseball player knows.

In two interrogative sentences, ask two questions about baseball which you want a classmate to answer.

For Girls:

In two declarative sentences, give two rules for health.

In two interrogative sentences, ask two questions about a library book which you want a classmate to answer.

36. SPEAKING ENDINGS CLEARLY

kept	slept
wept	crept

Read the following sentences aloud, being careful to pronounce the right consonant at the end of the words taken from the given list:

1. I grew tired walking in the snow, but kept on because it was too cold to sit down to rest.
2. The soldiers slept heavily when they had a chance to lie down.
3. When the sentinel was on night duty, the hours crept slowly by.

What words in these sentences end with the sound of *t*?

Each pupil in the class make a sentence, using these words. Speak the ending of each word distinctly.

Read the following sentences aloud. What words ending in *t* and *d* must you be very careful to speak clearly?

1. The airplane flew at a height of three thousand feet.
2. You must be very tired after your long journey.
3. I have just received a letter from my brother.
4. He told us first one thing and then another.
5. All the girls except Mary went to the party.
6. As soon as we entered the room we were told to sit down.
7. "Long may our land be bright
   With Freedom's holy light;
   Protect us by Thy might,
   Great God, our King!"
8. The western tide crept up along the sand.
9. I sift the snow on the mountains below.
   And their great pines groan aghast;
   And all the night 'tis my pillow white,
   While I sleep in the arms of the blast.

37. REVIEWING WORD FORMS

teach	taught	taught
buy	bought	bought
drown	drowned	drowned
hear	heard	heard
swing	swung	swung
shine	shone	shone
sit	sat	sat
lend	lent	lent
shine	shone	shone

You will notice that the words in the second and third lists are exactly alike. Sometimes, they are used with *have*, *has*, or *had*, and sometimes they are used alone.

In the following sentences, put the correct word in each blank. The word *drowned* has only one syllable. Be sure to pronounce it correctly.

1. Yesterday mother —— me how to make a cake.
2. She has —— me to sew, too.
3. What have you —— for your brother's birthday?
4. I —— him a baseball and bat this morning.
5. The boy —— before the rescuers could reach him.
6. Many have —— in that river.
7. I —— what he said to you a moment ago.
8. We have —— the good news.
9. The man caught the rope and —— far out.
10. The sign has —— from the shop door for many years.
11. The sun has —— brightly all day.
12. It —— brightly yesterday, too.
13. Grandma has —— in the armchair by the fire all day.
14. I —— beside her for a while this morning.
15. She always —— there in cold weather.
16. John has —— his new pen.
17. The sun has —— brightly all day.

Make sentences, using each word in the second and third lists.

38. TELLING A TRUE STORY

Quentin Roosevelt

Millions of brave boys gave their lives for the cause of freedom in the Great World War, but few, perhaps, were mourned by so many people as was Quentin Roosevelt.

Quentin was the youngest son of Theodore Roosevelt, and was born in Washington, November 19, 1897, when his father was Assistant Secretary of the Navy. When Roosevelt became President in 1901, Quentin went with his parents to live in the White House, and there he spent many happy years.

When he was six years old, he was sent to one of the public schools in Washington. There he became a great favorite,

not because he lived in the White House, but because he was a real boy, full of fun, and unspoiled by his father's position.

At recess he organized among his schoolmates a band of warrior Indians, who, when school was out, camped on the White House lawn. On one occasion, when his brother Archie was sick, Quentin and his Indians thought that the sight of his pony would make him well. So they led the pony from the stables to the basement of the White House and took him upstairs in the elevator.

Among Quentin's many friends was an old man who sold pet animals. In the store kept by this man, the little boy spent many happy hours, playing with the baby dogs, rabbits, guinea pigs, and parrots.

When the war came, Quentin, who was studying at Harvard, applied for admission to the first officers' training camp; but being refused on account of a slight defect in his eyesight, he went back to his studies. In 1917, when the United States entered the war, Quentin determined to take part and enlisted in the Canadian Flying Corps. Three days later, however, he was accepted by the United States Aviation Corps.

On July 14, 1918, twelve battle-planes tried to break through the German aerial defenses over the Marne River. One of the twelve, after making repeated attacks, was finally lost sight of by the other planes. In that plane was Quentin Roosevelt, who, attacked by two German planes, sent one of them crashing to the ground. The other, however, disabled Quentin's plane, which was seen to fall, the brave young aviator fighting to the end.

The Germans honored him with a military funeral and buried him where he fell on French soil, then occupied by the enemy. Only a few weeks passed before the French and Americans regained this section, and thousands of soldiers from both armies visited the grave of Quentin Roosevelt, the boy who, though only twenty years old, had given his life for his country.

When Colonel Roosevelt heard of his son's heroic death,

he said, "Quentin's mother and I are very glad that he got to the front and had the chance to render some service to his country and to show the stuff there was in him before his fate befell him."

Who was Quentin Roosevelt?
Tell the story of his childhood.
Tell of his entrance into the war.
Why do we know him as one of the heroes of the war?
An outline for this story would begin like this:

I. Who Quentin Roosevelt was
II. Quentin Roosevelt's childhood
    1. At school
    2. Quentin and his Indians
    3. Quentin and his pets

Finish the outline.

Make an outline to use in telling all you can about someone you admire.

After you have made your outline, tell your story to the class. Such incidents as the one about Quentin and his Indians will help to make your story interesting.

Your class will vote who has told the most interesting story.

Here are a few suggestions for the subject of your outline:

1. My Friend
2. Abraham Lincoln
3. George Washington
4. Robert E. Lee
5. My Aunt
6. Our Grandmother
7. Our Grandfather
8. My Mother
9. My Father
10. A Hero
11. A Brave Man
12. A Good Policeman

39. WRITING ABOUT HEROIC DEEDS

Write a paragraph about a heroic deed which you have heard of, or have seen. The following suggestions may help:

1. They Wouldn't Surrender
2. Stopping a Runaway
3. Saving a Chum
4. When the Canoe Overturned
5. When the Barn Caught Fire
6. Why He Lost the Prize
7. He Told the Truth

Sometimes it requires courage to tell the truth and accept punishment. Can you tell a story of someone who told the truth even though he knew it might mean severe punishment for him?

After you have written your paragraph, go over it once to find the subject and the predicate of each sentence. Then go over it again to make sure that it is all about one subject. Remember your personal spelling list.

Assignment for fast workers. Those who finish quickly may look in the grade library for good stories of heroism to tell the class or to the group of fast workers.

Have you *sat* there long?
He *has* no book.
He *hasn't* a pen.
It *wasn't* he.

3. Common Errors Corrected

40. WRITING TITLES

When Washington was a young man, he was called *Mr.* Washington. Later on when he was fighting the French and Indians, he was addressed as *Colonel* Washington. In the Revolutionary War he became *General* Washington, and in 1789 when he became our first President, he was called *President* Washington. You see that he had many titles.

The titles *Mr.* and *Mrs.* are always abbreviated, but the title *President* is never abbreviated. It is better also to write *General* Pershing, *Colonel* Roosevelt, *Major* Scott, *Captain* John Smith, *Lieutenant* Gordon. You will, however, sometimes see these military titles abbreviated in this way:

General	Gen.
Colonel	Col.
Major	Maj.
Captain	Capt.
Lieutenant	Lieut.

With what kind of letter does the abbreviation begin?

By what mark must an abbreviation always be followed?

41. USING ABBREVIATIONS

AT THE STORE

Mrs. White told Charles to leave the order at the store on his way to school. This was the order:

3 qt. molasses
1 pt. milk
1 gal. vinegar
5 lb. sugar
3 oz. nutmeg
1 pk. apples
1 bu. potatoes
1 50-ft. clothesline

These abbreviations were used in the order:

qt.....quart	lb.....pound
pt.....pint	oz.....ounce
gal.....gallon	ft.....feet
pk.....peck	bu.....bushel

When Charles came home from school, he asked:

"Did you get the things from the store, Mother?"

"Yes," replied Mrs. White, "they sent the molasses, vinegar, etc., but they did not send the bill."

"Oh, that is O. K., Mother; Mr. King said he would charge the things."

Can you tell the meaning of *etc.* and *O. K.*?

Without looking at your book, write an order for the store, using at least five of the abbreviations given above.

12. USING A DICTIONARY

I

MEANING OF WORDS

The dictionary tells you the meaning of words. Sometimes a word has many meanings. It is then necessary for you to select just the meaning that fits the use for a word in a particular case.

Look at the word *prelude* in the story *A Morning Concert* on page 29. Read the sentence in which this word occurs. Now find the word in the dictionary. Read the meaning aloud. Read the sentence aloud again, using instead of the word the meaning you have selected. In a similar way look up *accord*, *thwarted*, *wily*.

II

LONG SOUNDS

Look up in the dictionary the following words: *late, tea, line, bone, use.* You will see a mark like this (¯) over the *ā* of *late*, the *ē* of *tea*, the *ī* of *line*, the *ō* of *bone*, and the *ū* of *use*. Pronounce these words one after another. The mark (¯) tells you to pronounce the letters *ā, ē, ī, ō, ū*, just as you do when you say them in reciting your *a, b, c*'s. This mark (¯) indicates the long sound of these letters. These letters *ā, ē, ī, ō, ū* are called *vowels.*

Turn back to any lesson in your book and find words containing *long* vowels.

Each pupil, in turn, may give a word.

Write some of the words on the blackboard, placing the mark (¯) over the *long* vowels.

III

SHORT SOUNDS

Sometimes the vowels are pronounced with a different sound; for instance, in the following words: *at, let, lip, on,* and *up.* Look in the dictionary for these words. This time, you will see this mark (˘) over the letters *ă, ĕ, ĭ, ŏ, ŭ.* This sign means that you are to pronounce the vowels as they sound in the words *cat, met, sit, on,* and *up.* It indicates the short sound of these vowels.

Find in your book other words containing *short* vowel sounds.

Write several of them on the blackboard, placing (˘) over the *short* vowel.

From the following list select the words which contain long vowels and those which contain short vowels:

up	tube	note	dare
cream	place	write	shut
get	black	time	bit
catch	line	shot	hand
board	mind	pat	bend
kite	pin	bud	coat

IV

ITALIAN ä

Find in the dictionary the words:

car	palm	arm	half
carpet	yard	laugh	calf

What mark do you notice over the letter *a* in these words?

Write the words on the blackboard, making the letter *ä*.

You should be able to pronounce the last three words as well as the first words, as the sound of *ä* is the same in all.

Practice saying these words aloud.

V

PRONUNCIATION—THE ACCENT MARK

Find in the dictionary the words *bounty*, *concert*, *applaud*, *expect*. You can pronounce these words because, in studying their meanings, you have talked about them. Now you can find out how the dictionary helps you to pronounce words.

First notice the mark (′) placed to the right of the syllables, *boun*, *con*, *plaud*, and *pect*, in the words *boun′ty*, *con′cert*, *ap-plaud′*, and *ex-pect′*. This mark is called the *accent mark*. It tells you on which syllables to place most voice.

Look up the word *recess*. Notice that the accent is on the last syllable. Many people pronounce this word as though the accent were on the first syllable. Notice how your classmates pronounce it the next time your class is dismissed for *re-cess′*.

When you look for words in the dictionary, you must carefully observe the accent marks.

Find the following words in the dictionary and be sure that you can pronounce them correctly:

forehead	fault	government
hoist	poem	your
usually	introduce	history
geography	athletics	favorite

43. REVIEWING WORD FORMS

run	ran	run
lie	lay	lain
freeze	froze	frozen
drink	drank	drunk
sing	sang	sung
rise	rose	risen

The words in the first list are used to express present time.

The words in the third list are used with *have*, *has*, and *had*.

The words in the second list are never used with *have*, *has*, or *had*.

In the following sentences put the correct form of the word in each blank. Be ready to give the reason for your choice of the form used.

1. Billy —— all the way to school this morning.
2. He had —— so fast that he was quite out of breath.
3. Your dog has —— all the water that was in the pail.
4. It was so cold last night that the river —— over.
5. The sun had —— long before we were out of bed.
6. The choir has —— that hymn three times this month.
7. They —— it last Sunday morning.
8. While we were in the country last summer, we —— a great deal of milk.
9. It was so cold that the clothes on the line have —— stiff.
10. The balloon —— rapidly to a great height.
11. How long has Dick —— there on the rug?
12. He —— down there an hour ago.
13. Bob has just —— across the street to speak to Fred.
14. Dick likes to —— on the floor and read.
15. Has the water —— in the gutters?
16. They had —— the first song before we arrived.

Make sentences for the words in the second and third lists.

Lay your book here.
I *don't* care.
He *doesn't* know.
He *taught* me to skate.

4. Common Errors Corrected

44. STUDYING A PICTURE

What are the men doing?

What other name do we give to a fishing net?

Do you think it is summer or winter? Why?

What title shall we give this picture?

Write two paragraphs about the picture.

One of you may write your finished story on the blackboard.

Your classmates will tell you:

1. Whether the first word of each paragraph is in the right place.

2. Whether the sentences begin and end correctly.

3. Whether each sentence deals with the main topic of the paragraph in which it is found.

Exchange papers and note whether the points talked about have been observed.

45. SPEAKING WORDS CORRECTLY

I

Correct speaking is a habit, just as incorrect speaking is a habit. It is just as easy to form good habits of speech as it is to form bad ones. Each of the following sentences contains one or more troublesome words. Form the habit of speaking these words correctly. Read the sentences aloud:

1. Mother, Sarah, and I went shopping *yesterday* afternoon.
2. Mother bought *eleven* pairs of stockings for the *children*.
3. Sarah bought a dozen *handkerchiefs* and several *pictures*.
4. I bought an *umbrella* and a pretty *apron*.
5. In one store we saw a *valuable* piece of *jewelry*.
6. It was a *diamond* necklace worth thousands of dollars.
7. On the way home we went to the market for *vegetables* and *oysters*.
8. Then we stopped at the *grocery* store where we *usually* deal.
9. Mother asked the grocer to send her a *hundred* pounds of flour.
10. He said that he could not sell her such a large *quantity*.
11. When we reached home, I telephoned to the plumber about one of the *faucets* in the kitchen.
12. He said he could not repair it until *Tuesday* or Wednesday.

Write other sentences containing the words in italics. Read your sentences to the class.

II

Pronounce these words repeatedly until you have the habit of speaking them correctly:

SOME TROUBLESOME WORDS

yesterday	pictures	jewelry
children	umbrella	diamond
handkerchiefs	apron	vegetables
several	valuable	oysters
grocery	usually	hundred
quantity	faucet	Tuesday
eleven	white	library
geography	market	arithmetic
forehead	government	hoist
poem	your	February
introduce	history	often

46. TELLING STORIES OF GREAT MEN AND WOMEN

We are all interested in the history of the men and women who have spent their lives in working and studying to accomplish those things which aid the progress of our country and of the world. Our institutions have cost those who built them labor, time, and sacrifice. We should be ungrateful, indeed, if we were not sufficiently interested in some of the nation's benefactors to read the story of their lives.

The story of the life of a man or woman is called a *biography*. If this story is written by the person himself, it is called his *autobiography*.

It is suggested that you select the biography or autobiography of one of the following persons as one of the books which you are to read this term. After you have finished the book, you should be ready to

tell us one of the most interesting incidents in the life of the person whose biography you have read.

Select one incident to tell us about. These suggested titles may aid you in making your choice:

1. Washington as a Surveyor
2. Lincoln's Desire for Knowledge
3. The Capture of Nathan Hale
4. Sir Walter Raleigh's Introduction of Tobacco into England
5. Roosevelt's Fight for Health

Tell a story about any one of the men or women mentioned in the list of books given below. Make it as interesting as you can.

Historic Boyhoods ..... *Rupert Holland*
Historic Girls ..... *Eldridge L. Brooks*
Lives of Poor Boys Who Became Famous ..... *Sarah K. Bolton*
Boyhood Stories of Famous Men ..... *Katherine D. Cartier*
The Story Life of Lincoln ..... *Wayne Whipple*
The Story Life of Washington ..... *Wayne Whipple*
Florence Nightingale, the Angel of the Crimea ..... *Laura E. Richards*
Heroes Every Child Should Know ..... *Hamilton Wright Mabie*

47. USING CAPITAL LETTERS

Oral exercise.

Baptist	Episcopalian	Presbyterian
Catholic	Methodist	Unitarian

These words are the names of religious denominations. With what kind of letter does each begin?

The name of a religious denomination begins with a capital letter.

Any word used in speaking of the Deity (or God) should begin with a capital letter.

Written exercise. Make a list of rules that you remember for the use of capital letters.

Assignment for fast workers. Turn to your reader. Find as many capital letters as you can in the remaining time and write the rule for each of them.

Your teacher will tell you how many minutes you may have to write the rules. See who will have the greatest number of rules, the neatest paper, and the best arrangement.

48. SINGULAR AND PLURAL

1. The boy ran off, whistling to his dog.
2. The boys ran off, whistling to their dogs.

How many boys are indicated in the first sentence? In the second sentence? How many dogs are indicated in the first sentence? In the second sentence?

You will notice that it is possible to make a word indicate whether it means one person or thing, or more than one person or thing. When the word indicates one, it is said to be *singular* or *in the singular number*. When the word indicates more than one, it is said to be *plural* or *in the plural number*.

A word that indicates one person or thing is *singular*. A word that indicates more than one person or thing is *plural*.

Written exercise. Write the following nouns in two groups. In one group write the singular nouns, in the other the plural nouns.

house	flowers	coat	table
man	mice	enemies	elves
rivers	shell	teeth	children

49. USING WORD FORMS

choose	chose	chosen
eat	ate	eaten
throw	threw	thrown

Chosen, eaten, **and** ***thrown*** **are used with** ***have, has,*** **and** ***had.***

Chose, ate, **and** ***throw*** **are never used with** ***have, has,*** **or had.**

Kate: Whom did you choose for the captain of the basketball team, Helen?

Helen: We —— John. I think we have —— our captain well.

Kate: How far did you throw the ball in the test?

Helen: I —— it much farther than it had been —— in the test last year.

Kate: Have you eaten your luncheon yet?

Helen: Yes, I have —— it. Clara and I —— luncheon together.

Kate: Then let us —— the girls for our play.

The girl taking the part of Helen may fill the blanks in the sentences with the correct word forms in answering Kate's questions.

Give the correct form of each word in parentheses for each blank in the following sentences:

1. (choose) Have you —— the book you wish to read?
2. (throw) He —— the ball farther than he had ever —— it before.
3. (eat) When the dog had —— the biscuit, he begged for more to ——.
4. (choose) You have —— the members of the team well.
5. (throw) The boys should not have —— stones at that window.
6. (choose) Have you —— your seats for the play?

7. (choose) Yes, I hope I —— good ones.
8. (eat) Will you —— your luncheon with me?
9. (eat) I am sorry that I cannot —— with you, as I have already —— my luncheon.
10. (throw) Some boy —— a stone at that bird and broke its leg.

Write sentences using the different forms of the words. Read your sentences to the class.

50. CORRECT USAGE

If you respect the language of America enough to wish to speak it correctly, you will not use *ain't.* The word *ain't* is used incorrectly for *isn't, aren't,* and *am not.* Practice speaking the sentences below until you have formed the habit of saying, *isn't, aren't, weren't,* and *am not.*

Isn't it funny?	It isn't funny.
Isn't she here?	She isn't here.
Isn't he working now?	He isn't working now.
Aren't we to have any?	We aren't to have any.
Aren't you going home?	You aren't very polite.
Aren't they coming with us?	They aren't coming with us.
Weren't we invited?	We weren't invited.
Weren't you there?	You weren't there.
Weren't they glad to see you?	They weren't glad to see us.

I'm not going.
I'm not doing anything.
I'm not sure.

Make other sentences, using *isn't, aren't, weren't,* and *am not.*

Watch your speech closely for two days and keep strict count of the times you say *isn't*, *aren't*, or *am not*, where formerly you would have said *ain't*.

> It *isn't* very cold.
> *Aren't* you ready yet?
> They *weren't* here yesterday.

5. Common Errors Corrected

51. A STORY TO FINISH

It all started when the janitor tipped over the trash can at recess. How the girls shrieked, when out of the papers ran a little ——

Finish the sentence.

Write the paragraph.

What should each sentence in the paragraph do?

What is the paragraph thought as a whole?

Give the paragraph a title.

You have all had exciting moments such as this. Write a story about one of them. The topics that follow may help you :

1. Late Again
2. At Last I Had a Bite
3. Boy Overboard
4. Awakened by a Bat
5. At the End of the Race

6. A Surprise Party
7. How I Nearly Caught a ——
8. Almost a Collision
9. The Wrong Train

After you have written your story, read it over carefully. Examine each sentence to see what its subject is. Then see if the predicate really tells something about the subject. Are your capitals and the punctuation at the ends of sentences correct? Have you spelled every word correctly? Are you keeping and studying your personal spelling list?

52. SPEAKING WORDS CORRECTLY

A great many people do not pronounce their words carefully or distinctly. They run words together or they leave out the sounds of some letters, especially final *d, t, y,* and they give the wrong pronunciation to other letters. Do you?

1. Be sure to enunciate very clearly the *d* or *t* and *y* in such expressions as *did you, could you, would you, heard you, can't you, don't you, won't you.*

Repeat the following lines, sounding the *d, t,* and *y* distinctly:

a) I felt you push, I heard you call.
b) Did you speak?
c) Could you do that?
d) Would you (should you) do it?
e) I heard you pass.
f) Did you get the letter?

2. Say the following words, sounding the final letters:

kept	something	good
crept	nothing	wood
slept	singing	stood
wept	doing	and
bright	going	stand
light	walking	find
might	coming	mind

Do you say "gooby" for "goodby"? Notice how many people do pronounce "*goodby*."

3. Remember the vowel in *catch* is *ă*, not *ĕ*.

Say *cat*, then say *catch*.

Say *pat*, then say *patch*.

Say *mat*, then say *match*.

Say *bat*, then say *batch*.

Say *hat*, then say *hatch*.

4. Notice that the vowel in *just* is *ŭ*, not *ĕ*; also that *just* ends with a *t* and not an *s*.

Say *dŭst, rŭst, trŭst, mŭst, jŭst.*

53. REVIEWING MARKS OF PUNCTUATION

Read this story silently:

Pixey was a little girl who had a pet parrot One day when Pixey came home from school her Aunt Letty called Come here Pixey do you see what Polly has done She has chewed the toe off my pink satin slipper and has pulled the buttons off every shoe I have Oh you little wretch said Aunt Letty starting toward Polly with her slipper uplifted Look out there Go away cried Polly

Why was it hard to get the thought of this story?

Now copy the story on paper, sentence by sentence.

Read what Aunt Letty said to Pixey.

Read what she said to Polly.

Read what Polly said to Aunt Letty.

What marks of punctuation would you use?

Where will you place the marks?

Now read the story again.

How many find it easier to read?

Decide where paragraph divisions should be made. Give reason for these divisions.

Write the story in correct paragraph form, using all necessary marks of punctuation.

Assignment for fast workers. Copy a short paragraph from your reader. Leave out all punctuation marks. Trade papers with a classmate. See if you can put in the punctuation marks.

54. USING *A* AND *AN*

Review vowels and consonants. Name the vowels.

As our class had been studying trees, we went to the woods one day in the fall to see how many we could recognize. Someone saw *an* elm. Bob knew *an* oak when he saw one. I recognized *a* maple. George pointed out *an* ash. We saw other trees, too, among them *a* linden, *a* beech, and some birches. We were all puzzled by one tree. We could not name it until John came up, laughed, and said, "Why, that is *an* apple tree." We hadn't expected to find *an* apple tree in the woods.

Name the words before which *a* is used.

Name the words before which *an* is used.

Make a list of the words before which *a* is used. Make a list of those before which *an* is used. Draw a line under the first letter of every word in each list.

What kind of letters begin the words in the first list? in the second?

Before what sounds, then, is *a* used? Before what sounds is *an* used?

A is used before words which begin with a consonant sound.

An is used before words which begin with a vowel sound.

The letter *u* is a vowel, but it often has the consonant sound of *y*, as in *united* (yoo-nited). When it has this sound, we use *a* before it, instead of *an*.

Copy the following list, putting *a* or *an* before each expression. Tell why you use *a* or *an* in each case:

—— apple
—— unnecessary trip
—— interesting book
—— good story
—— uniform
—— adventure
—— exciting time
—— remarkable story
—— interesting book
—— occasional mistake
—— enjoyable picnic
—— unimportant message
—— American
—— European

Write sentences, using these expressions. Read your sentences to the class.

55. RETELLING A STORY

Read this story silently:

A Little Knight

He looked rather funny as he climbed the car steps. His legs were very short, and he could get no help from his hands, for one carried his dinner-bucket and the other held something squeezed up tight.

A little friend of his, Jenny Hunt, who had evidently been crying, was sitting at the other end of the car. John made his way up to her. "Hello, Jenny!" he said in his cheerful voice.

"Oh, John," said Jenny, "I've lost my dime! I think it's down here on the floor. Now I can't go to the show. I've looked and looked for it."

"Can't you get another?" asked John, looking sharply at the floor.

"No. We are such a big family, you see, and I am in the middle of it. People in the middle of families don't ever get any extras. They always take what's left."

"Yes, I've noticed that," said John. "I'm in the middle, too, and things are always too big or too little for me. I got my dime running an errand for grandma," he added, opening his squeezed-up hand and showing it. "Jenny, you take mine."

"No, indeed, I won't take yours," Jenny said, firmly. "I guess I know about boys and shows. I've saved this dime for the longest time, and I was so glad when the man said the school children could come for ten cents. Just suppose he'd said fifteen! But now——"

The tears were coming again, and John dropped down to look for the coin.

He hunted for some minutes, and a sharp-eyed woman saw him drop his dime down, then pick it up. Then he rose. "Here you are, Jenny," he said.

"Oh, John, thank you, thank you!" cried Jenny, beaming. "I never can find things."

When they got off at the schoolhouse, the sharp-eyed woman got off, too.

And that may have explained the fact that John's teacher at recess handed him a square envelope. In it was a ticket to the show, a bright silver dime, and a tiny slip of paper on which was written, "For the good Knight, John." John did not understand that very well. But he understood the dime and the ticket, and he beamed like a small freckled sun.

—*L. E. Chittenden*

Courtesy of *The Youth's Companion.*

Read the story silently. Close your books.

Tell the story as you remember it.

Who told us the story so as to interest us most? Why?

Now someone may come to the front of the room and tell the story as Jenny might tell it to her best friend. She might begin in this way:

Just think, May, I almost missed the show, for I dropped my ten cent piece in the street car and could not find it. But John——

Tell the story as John might tell it to his mother.

Vote for the best story.

Assignment for fast workers. Perhaps some of you know the story about one of Arthur's knights. Tell it to your classmate.

Read the story about Sir Galahad or Gareth. Retell this story.

Why did the lady in the story, *A Little Knight,* call John a knight? What should knights of today do?

Have you ever seen a boy or a girl on the street do a kind act to an older person?

Have you ever seen a Boy Scout do a courteous act in the street car?

Have you ever seen a boy perform a knightly deed on the playground? in a crowd? crossing the street?

Tell the group of fast workers about one of these knightly deeds.

Why might you call your story *A Knight of Today?*

It wasn't *they.*
He has *done* the work.
They have *gone.*
I never *saw* it.

6. Common Errors Corrected

56. USING *BETWEEN* AND *AMONG*

Father brought some books and some candy when he came home. He said that Joe and I could divide the books *between* us, but that the candy must be divided *among* all five of us.

To how many children were the books given?

To how many children was the candy given?

How many people were spoken of when *between* was used?

How many people were spoken of when *among* was used?

Try to make a rule so that you can prove that you know when to use the word *among* and when to use the word *between*.

Read the following sentences, putting *between* or *among* into the blanks:

1. He sat —— James and Ralph.
2. Roy came —— us as a stranger.
3. This secret is —— you and me.
4. Divide the marbles —— the four boys.
5. He distributed the papers —— the crowd.
6. I walked —— the two rows of desks.
7. The place lies —— the two rivers.
8. He was —— those present at the reception.
9. You will find a reader —— the books on the shelf.
10. The President's car passed —— two lines of soldiers.
11. Several boys divided the nuts —— themselves.
12. John and I were —— the boys who cheered for our team.
13. When the hawk flew down, the chickens were hiding —— the bushes.
14. Frank and Louis divided the apples —— them.
15. —— you and me, it is not easy to choose the right color —— so many.

The word *between* is used when two persons or things are considered.

The word *among* is used when more than two persons or things are considered.

Write five sentences showing the correct use of *among*.

Write five sentences showing the correct use of *between*.

57. FOR READING

Tabby and the Lizard

One day, in Manila, I was watching a tiny house lizard creeping slowly, slowly toward a fat, brown moth which it wanted for its supper. Just as I expected to witness the cruel fate of the insect I was treated to a lesson in self-preservation.

The lizard did not see Tabby, who was curled up at my feet. Just as the tiny creature made a grab for the moth, Tabby pounced upon the lizard.

"Poor little lizard!" I exclaimed. I should have said, "Poor Tabby," for the instant puss touched the lizard it dropped off its tail.

Puss felt the tail wriggling under her paws and thought she had the lizard. Pretty soon the tail stopped wriggling and Tabby looked at it with a strange expression on her face.

All this time the lizard, which had run behind a flower pot, was watching the cat. Its big, bead-like eyes were unusually bright as it looked at its own tail there in possession of the enemy.

The lizard soon grew a new tail and was ready again to fool the cat, but what became of the moth? In its haste to get away from the cat and the lizard on the floor, did it fly into a group of other lizards on the ceiling? or did it

bump its head against the electric light? or dash itself against the wire porch screen?

Oral work. Tell what happened to the moth.

Written work. In a short paragraph tell how the American opossum fools its enemy. Before you begin to write look up the word *opossum* in the dictionary.

58. USING CAPITAL LETTERS

TITLES OF BOOKS

Here is a list of good books for boys and girls to read. Notice which words in the titles begin with capital letters.

The Story of Roland ..... *James Baldwin*
The Land of the Blue Flower ..... *Frances Hodgson Burnett*
Puck of Pook's Hill ..... *Rudyard Kipling*
A Dog of Flanders ..... *Louise de la Ramée (Ouida)*
Two Little Confederates ..... *Thomas Nelson Page*
Men of Iron ..... *Howard Pyle*
The Story of Doctor Dolittle ..... *Hugh Lofting*
The Lance of Kanana ..... *Allen French*
The Prince and the Pauper ..... *Mark Twain*
The Story-Life of Washington ..... *Wayne Whipple*

The first word and all important words in a title begin with capital letters.

Write the names of five books, with the names of the authors, using capital letters where they are needed.

Write the titles of your schoolbooks.

Write the title of the book you like best, and the name of the author.

Write the names of three books that you own, and the authors' names.

Write the title and the name of the author of the last book you took from the library.

Write the title of a book you wish to read, and the name of the author.

Probably you have read a book that you greatly enjoyed. It will be interesting to tell your classmates about it.

It may help you to report your book this way:

BOOK REPORT

1. Title——— Author——— Publisher———
2. Tell what kind of book it is.
   Story of Adventure?
   History?
   Novel?
   Poetry?
3. Was it—
   funny (humorous)?
   sad (pathetic)?
   exciting (thrilling)?
   dry (uninteresting)?
   Tell why.
4. Name the principal characters. Tell one thing about each that shows what kind of persons they were.
5. Tell the incident in the book that you liked best.
6. Would you recommend this book to your classmates? Why?

After several pupils have told about their books, the class may vote which one made them most anxious to read his book. Of course, a good deal will depend upon the way the story is told. The class will tell each pupil—

1. Whether he spoke so that they could all understand.

2. Whether he looked at the class when he was talking.

3. Whether he used too many *and's*.

Assignment for fast workers. Write a book report and read it to the class on Friday. The best one may be read in the school assembly.

59. A STORY TO ENJOY

Habits are hard to break. An automobile enthusiast bought a motor boat and took a day's instruction in the art of managing it. The next day he started out in it alone. It was late in the afternoon when he returned home. He came in the back way. His clothes were wet and his hair was hanging over his eyes in strings.

"John!" exclaimed his wife. "What on earth——"

"It's all right, Mary," he hastened to assure her. "No, I didn't upset. Everything's all right. But when I had been out on the water a couple of hours something went wrong with the motor and——"

"Yes——"

"Well, before I—er—realized it I was over the side and trying to get under the fool thing to fix it."

Oral work. Tell in a few words what happened. Select the words you wish to use instead of *and* before you begin.

Written work. Paint a word picture of the way you think the man looked when he emerged from the water dripping and disgusted with himself. Do not write a story. Make a picture in words.

60. THE TOPIC SENTENCE

I

THE CAMP BREAKFAST

Oral exercise. Have you ever camped in a party of Scouts? If you have, you have enjoyed a delightful experience. Girls have no doubt had similar experiences in Girl Scout or Camp Fire parties. Where have these boys pitched their tents? Tell how the tent is constructed. What precautions are taken in pitching a tent? Do you know what type of tent this is?

When does the bugler perform his task? To whom do you think the boy is signaling? What do you think this signal means? What may the friends to whom he is signaling be doing? What are the boys in the foreground doing? Think of some of the things which the boys might have for breakfast?

You have learned that a paragraph consists of one or more sentences that refer to the same main thought, or topic.

The sentence that contains the main thought, or topic, of the paragraph, is called the *topic sentence.*

Each one of the sentences given below is a topic sentence.

Written exercise. Write a paragraph using one of the following topic sentences as your opening sentence:

A boy or a girl needs many things on a camping trip.

We searched a long time to find the right place to pitch our tent.

Our bugler was a busy chap.

It is necessary to know how to build a camp fire.

We were always hungry for breakfast.
It was useful to know how to signal.

Test your paragraph carefully to make sure that every sentence adds to the thought of the topic sentence.

61. BIRD STUDY

I

The Oriole

On a day about the middle of May as you have been sitting under the trees or on the porch of your home, have you ever seen a flash of black and orange fly before you? This was, no doubt, an oriole, the bird which is usually recognized by his brilliant dress and his pleasing, rollicking, joyous song. He is about eight inches long. He lives on insects and fruit. This bird builds a hanging nest woven securely of horsehair

or string, which he usually attaches to the end of a swaying branch which is too thin to bear the weight of a cat.

The note of the oriole is a song of joy. Try to get the spirit of his song in the following poem. The poet tells us something of the songs of various birds, but the central thought of the poem is the joy of the oriole's song. Keep this point in mind as you read the poem.

Read each stanza and tell your classmates, if you can, what each bird's song is like. Describe each bird mentioned if you can. If you have a bird book at home or at school, show the picture of the bird mentioned in the poem and tell your classmates what you can about their homes and habits.

Do you know the meaning of *alloy* in the third stanza?

Memorize the stanza which you like best.

II

Bird Song

The robin sings of willow-buds,
  Of snowflakes on the green;
The bluebird sings of Mayflowers,
  The crackling leaves between;
The veery has a thousand tales
  To tell to girl and boy;
But the oriole, the oriole,
  Sings, "Joy! joy! joy!"

The pewee calls his little mate,
  Sweet Phœbe, gone astray,
The warbler sings, "What fun, what fun,
  To tilt upon the spray!"

The cuckoo has no song, but clucks,
  Like any wooden toy;
But the oriole, the oriole,
  Sings, "Joy! joy! joy!"

The grosbeak sings the rose's birth,
  And paints her on his breast;
The sparrow sings of speckled eggs,
  Soft brooded in the nest.
The wood-thrush sings of peace, "Sweet peace,
  Sweet peace," without alloy;
But the oriole, the oriole,
  Sings, "Joy! joy! joy!"

—*Laura E. Richards*

III

TELLING BIRD STORIES

There were many interesting stories told about birds during the great World War.

During the fighting, the sparrow hawks were attracted to the front line trenches by the hosts of mice there. They would perch upon the wire entanglements, and preen their feathers, paying no attention whatever to the shells bursting around them.

The love of birds for their usual nesting place was proved again and again. Shy birds, such as the nightingale, returned to their accustomed woods even after the trees had been shattered by gunfire until there was little left of them. There they built their nests and hatched their eggs during furious bombardments. Often their songs were heard throughout a night of fierce fighting, in a wood lighted by the flash of bursting shells.

Do you know any stories of birds?

Tell how the carrier pigeons are used.

What is the national bird of the United States?

Can you tell a story about this great bird?

How many of you have ever found birds' nests? Where were they?

Can you tell what kind of nest the robin builds? the wren? the catbird? the oriole?

Have you ever read Longfellow's *Birds of Killingsworth?*

Do you know a poem that starts this way?

"I know the song that the bluebird is singing."

62. BUILDING A VOCABULARY

In each blank in the story use a word selected from the list on page 104. Do this in class.

I

The Song of the Thrush

Long, long ago, the Great Spirit, Gitche Manito, called to him all the birds, and gave to each a song. From that day, the —— songsters have filled the world with ——. But one —— little bird, far away in his —— home in the ——, did not hear the call. At last, two or three of his friends came to tell him the —— news. When he heard their —— songs, he —— that he, too, might sing. He was —— that there was a —— for him somewhere, so he set forth —— to find it. By the side of the brook he heard the water —— over the ——. But it was not the song he —— to sing. From the top of a tall tree he heard the wind —— and sigh. But he didn't want to sing that song. He heard the leaves —— and —— their secrets to each other. But their song was not for him. Then, one day he heard some little children at their play. Their —— laughter filled the air, and the little bird ——. He had found his song at last. And ever since then,

the song of the thrush has been like the —— of —— children when they play.

—*Adapted*

happy	woods	certain	wished
merry	good	song	whistle
music	glad	bravely	rustle
melody	pretty	ripple	whisper
shy	beautiful	pebbles	joyous
timid	wished	stones	rejoiced
lonely	sure	wanted	laughter

WRITING ABOUT BIRDS

Write a paragraph about a bird you have watched. If you live in a large city and have not watched birds, write an imaginary story about a bird. Put it in one paragraph.

The following topics may help you:

1. Feeding the Sparrows in Winter
2. My Friend the Robin
3. The Hungry Snowbird
4. The Busy Woodpecker
5. Building a Nest
6. The Robin and His Mate
7. My Bird House

Where do you begin the first line?

What must you remember about the thought of the paragraph?

What must you remember about the thought of each sentence?

What must you remember about the first sentence and the last sentence?

Read your paragraph over carefully to see if you have done your very best.

63. TALKING ABOUT TREES

Trees

The oak is called the king of trees,
The aspen quivers in the breeze,
The poplar grows up straight and tall,
The pear tree spreads along the wall,
The sycamore gives pleasant shade,
The willow droops in watery glade,
The fir tree useful timber gives,
The beech amid the forest lives.

—*Sara Coleridge*

How many of the trees named in the poem do you know?

Describe one of them.

Do any of these trees grow near your home?

Are any of them in a park you have visited?

Do any of them grow in your school yard?

How can you recognize these trees in the spring and summer?

How can you recognize them after their leaves have fallen?

Which of these trees are useful to us?

Make a list of the things made from the oak trees.

Are any of these things made near your home?

What Do We Plant?

What do we plant when we plant the tree?
We plant the ship, which will cross the sea.
We plant the mast to carry the sails;
We plant the planks to withstand the gales—
The keel, the keelson, the beam, the knee;
We plant the ship when we plant the tree.

What do we plant when we plant the tree?
We plant the houses for you and me.
We plant the rafters, the shingles, the floors,
We plant the studding, the lath, the doors,
The beams and siding, all parts that be;
We plant the house when we plant the tree.

What do we plant when we plant the tree?
A thousand things that we daily see;
We plant the spire that out-towers the crag,
We plant the staff for our country's flag,
We plant the shade, from the hot sun free;
We plant all these when we plant the tree.

—*Henry Abbey*

64. POEM STUDY

BEFORE THE RAIN

We knew it would rain, for all the morn,
A spirit on slender ropes of mist
Was lowering its golden buckets down
Into the vapory amethyst

Of marshes and swamps and dismal fens—
Scooping the dew that lay in the flowers,
Dipping the jewels out of the sea,
To sprinkle them over the land in showers.

We knew it would rain, for the poplars showed
The white of their leaves, the amber grain
Shrunk in the wind—and the lightning now
Is tangled in tremulous skeins of rain!

—*Thomas Bailey Aldrich*

What signs have you noticed that tell that rain is coming? What is the spirit that is spoken of in the first stanza? What are the "ropes of mist"? What

are the "golden buckets"? What color is amethyst? Why does the poet say "vapory amethyst of marshes and swamps and dismal fens"? What are fens?

How is the dew taken up? What are the jewels that are taken out of the sea? In what form are these jewels when they fall upon the land?

Name three signs of coming showers spoken of by the poet in the last stanza. What color is amber? What are skeins of rain?

Do you like this poem? Why or why not? What about it is beautiful to you?

65. FOR READING

Fairy Shipwreck

One morning when the rain was done,
  And all the trees adrip,
I found, all shining in the sun,
  A storm-wrecked fairy ship.

Its hull was fashioned of a leaf,
  A tiny twig its mast,
And high upon a green branch reef
  By winds it had been cast.

A spider's web, the fragile sail,
  Now flying loose and torn,
Once spread itself to catch the gale
  By which the ship was borne.

Its voyages at last were o'er,
  And gone were all the crew;
And did they safely get ashore?
  Alas, I wish I knew!

—*Frank Dempster Sherman*

From "*Little Folks Lyrics*," Houghton Mifflin Company

Read this poem aloud so well that your classmates will enjoy it. Read clearly. Read slowly enough so that they can see the pictures in it. Make them see the picture of the tiny ship wrecked upon a branch.

66. SPEAKING CLEARLY

Practice the following expressions until you have formed the habit of speaking them clearly. Remember that good speech and bad speech are merely matters of habit.

1. Let me see.
2. Let me alone.
3. Let me tell her.
4. Let me have them.
5. Give me that.
6. Give me one of them.
7. Won't you give me one?
8. What will you give me?
9. Tell them about it.
10. Show them what you have.
11. He makes them mind.
12. Do you see them coming?
13. Can you hear him?
14. He's taller than I.
15. He can play better than I.
16. He can run faster than I.
17. Can you get it?
18. Get it for him.
19. Let them see what you can do.
20. He's doing his best.
21. Just wait a minute.
22. Just watch me do it.
23. I got the book from John.
24. He borrowed the pencil from me.

67. THE INDEX—THE CONTENTS

Do you know how to use the *Index* beginning on page 379 of this book? What do you find in the *Index?*

Look on page vii in the front of this book for the *Contents.* What is the difference between the *Index* and the *Contents?* How is the *Index* arranged? The *Contents?* Which is arranged like a dictionary? What do the numbers after a title in the Index mean?

Find the word "paragraph" in the Index. Explain the reason for all that follows the colon.

How will the *Contents* help you to understand the book as a whole? How will the *Index* help you?

68. A STORY

I

The Meaning of the Flag

Hats off! The flag is passing by.

How are you showing your love and respect for your flag?

As you see it floating over a public building or carried in a parade, do you think of the millions of men who have given their lives to protect it?

The flag was born in a little shop in Philadelphia when, with a snip of the scissors, Betsy Ross showed General Washington how to cut out a five pointed star for the new flag. John Paul Jones first raised it at sea under the very cliffs of Old England, when he lashed his ship to that of the enemy, and fought hand to hand until the British surrendered. Ever since it has been known as the flag which has never met defeat.

It stands for liberty and justice for all who live under its protecting folds. It has stood for even more than that since it crossed the ocean and led our brave boys to victory in the

World War. Here is part of a letter written by an American who was in Paris on July 14, 1918. On that day our troops took part in the French celebration of the Independence Day of France.

"I was in Paris on July 14. It was a wonderful day in every way. English, Belgians, Italians—all of them took the city by storm. But away off down the line I heard a hum that steadily grew louder until it sounded above all the rest of the noise, a hum that somehow got inside of me and made me stand a little straighter. Then about a block away, I saw a flash of color. Oh! how wonderful it looked to me! For the color resolved itself into the 'Colors.' Then I thought the heavens had broken loose. I have never in my life heard such an outburst of noise. It was not the high shouting that one usually hears, but a roar that started away down and gradually increased until, when it broke, the very windows rattled. It sounded like the yell of a million rooters. Then, just as quickly as it had started, it died down, and amid an absolute silence, with every civilian hat off, every man in uniform at a stiff salute, the colors of the United States went by."

II

TALKING ABOUT THE FLAG

(Review)

Describe the American flag, using three or four short sentences.

Who made our first flag?

Tell when and where it was first raised at sea.

How did the crowd show respect to the "Colors"?

How do you show respect to the flag when you see it passing in a parade?

How do you show respect to it in school?

Give the salute to the flag.

69. A POEM STUDY

Read this interesting poem. The poem was written by Henry Holcomb Bennett, an American poet.

THE FLAG GOES BY

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!
The flag is passing by!

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.
Hats off!
The colors before us fly!
But more than the flag is passing by:

Sea-fights and land-fights, grim and great,
Fought to make and to save the State:
Weary marches and sinking ships;
Cheers of victory on dying lips;

Days of plenty and years of peace;
March of a strong land's swift increase;
Equal justice, right and law,
Stately honor and reverend awe;

Sign of a nation, great and strong
To ward her people from foreign wrong:
Pride and glory and honor—all
Live in the colors to stand or fall.

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high:
Hats off!
The flag is passing by!

—*Henry Holcomb Bennett*

Oral exercise. This poem presents many pictures to us.

What picture do you see in the first stanza?

What sign of respect do men and boys give when the flag is passing?

What does the poet mean by "But more than the flag is passing by" in the second stanza?

Picture the thrilling scenes suggested in the third stanza.

In the fourth stanza the poet tells of the prosperity and growth of our country.

What does the poet say the flag is a sign of?

Why does the sight of our flag in foreign countries make us feel proud and safe?

Do you know why the flag is flown over every public school in our country?

Have you seen the flag flying at half-mast? The flag at half-mast is a sign of mourning for the death of some person of prominence.

It is displayed at halfmast on all public builings all over our country on Memorial Day from sunrise until noon. Whom do we honor on that day?

Do you know of any rule regarding the display of the flag?

Do you know that the flag should never be used as drapery?

THE PLEDGE OF ALLEGIANCE

I pledge allegiance to the Flag of the United States of America and to the republic for which it stands, one Nation indivisible, with liberty and justice for all.

Oral exercise. Tell of some way in which you can show that you are true to the flag aside from being a soldier.

70. BUILDING A VOCABULARY

"Oh, Mother," —— Dorothy, "I had such a delightful time with Jane today!"

"What did you do?" —— her mother.

"First," Dorothy ——, "I went to Jane's house. She —— that we go to the park for a picnic. Mrs. Brown had —— to go with us if we would help to —— the lunch. Of course, I —— that it would be great fun. Into the kitchen we ——. Jane's mother —— us to —— as fast as possible so that we would have longer time to —— after we —— the park. We —— to do our best. When we had —— everything into the basket, Jane ——, 'How is this for quick work, Mother?'

"We —— to our destination. It was one o'clock when we ——, and we —— of the eatables in short order. Afterwards Jane —— going to the playground, which was —— with apparatus of every kind."

1. Fill in the blanks from the list of words below.
2. Finish the story with an account of the way the girls spent the afternoon at the playground, using as many different words to express action as you can.

answered	urged	suggested
inquired	propose	disposed
asked	promised	play
agreed	said	work
exclaimed	flew	reached
replied	equipped	prepare
laughed	packed	motored
advised	arrived	drove
cautioned	came	rode
responded	reached	shouted

SORTING WORDS

Assignment for fast workers. Put under one of the four headings given the words which apply to that topic:

Paragraph	*Letter*	*Punctuation*	*Noun*
1. salutation	9. envelope	17. quotation mark	
2. proper	10. subject	18. heading	
3. body	11. capital	19. complimentary close	
4. common	12. question mark	20. plural	
5. singular	13. indent	21. sentence	
6. topic sentence	14. period	22. invitation	
7. apostrophe	15. signature	23. acceptance	
8. regrets	16. comma	24. friendly letter	

71. CORRECT USAGE

These forms are all correct. Read them in class.

1. I haven't any pencil, *or* I have no pencil.
2. I didn't do anything to him, *or* I did nothing to him.
3. I haven't done anything with it, *or* I have done nothing with it.
4. I don't know anything about it, *or* I know nothing about it.
5. I didn't say anything to him, *or* I said nothing to him.
6. I'm not doing anything, *or* I'm doing nothing.
7. I haven't said anything about it, *or* I have said nothing about it.
8. You haven't any right to do it, *or* You have no right to do it.
9. He didn't give me anything, *or* He gave me nothing.
10. That doesn't make any difference, *or* That makes no difference.
11. That hasn't anything to do with it, *or* That has nothing to do with it.
12. I haven't seen him, *or* I have not seen him.
13. I haven't done wrong, *or* I have not done wrong.
14. I didn't do that, *or* I did not do that.

Practice using *not* with *anything* when making a denial until your eyes and ears are accustomed to the right form. Watch the speech of other boys and girls as well as your own and keep from making any of the mistakes you hear.

Did you ever use *not* in the same sentence with *no* or *nothing?*

In what other way can you say, "I didn't do anything to him"?

I will *teach* you to swim.
Do you wish to *learn?*
I *haven't* the paper.
He has *no* ink.

7. Common Errors Corrected

72. ANOTHER POSSESSIVE FORM—*ITS*

You have learned to add the *apostrophe* and *s* to words to show ownership or possession. Now you are to learn another possessive form. Read the following exercise:

Darwin, the great naturalist, once found a queer looking insect on his desk. *Its* body was that of a centipede, *its* head looked like a beetle's, *its* wings were those of a butterfly, and *its* legs were like a grasshopper's. "Is this yours?" he asked a group of boys who looked as if they knew something about it.

"Yes, sir, it is ours," replied one of the boys. "We want you to tell us *its* name."

"Did you hear it hum?" asked Darwin.

"Oh, yes, it hummed like anything," they replied.
"Then," said Darwin with a twinkle in his eye, "I should say that *its* name is *humbug*."

Look at the words in italics. Name each of the words before which *its* is used. For what word is *its* used? This word shows possession.

Its shows possession.

***Its* is the possessive form of the pronoun *it*.**

Make sentences in which you use the pronoun *its*.

USING *ITS* AND *IT'S* CORRECTLY

The possessive pronoun *its* needs no apostrophe.

But the pronoun *its* is often written incorrectly, because it is confused with an entirely different form.

It's a pleasant day.
It's a long lane that has no turning.

In these sentences, *it's* stands for the two words *it is*. The apostrophe shows that the letter *i* is omitted.

The possessive pronoun *its* never has an apostrophe.
The word *it's*, meaning *it is*, is always written with an apostrophe.

Copy the following selection and fill the blanks with either the pronoun *its* or the contraction *it's* as the meaning demands.

"—— not my fault," said the cross Maltese cat, waving —— tail angrily, "that the baby's hand is scratched. —— a pity if I can't do anything to defend myself when my fur

is stroked the wrong way." The cat's back was arched, and it stretched —— claws.

"But —— not kind to hurt the baby," said the Airedale dog. "—— little arm has had to be bandaged."

"I don't care," said the cat. "—— a naughty baby, anyway. —— always crying, and —— voice is shrill."

The cat meowed and the dog barked so loudly that the canary, in —— alarm, flapped —— wings against the bars of —— cage. "—— frightening me to death to hear them quarrel," said the poor little bird.

Your personal spelling list. Learn to spell *Maltese, Airedale, canary.* List the words you misspell.

OTHER WORDS THAT SHOW POSSESSION

The words *ours, yours, hers, his, my,* and *theirs* also show possession.

The hat is *his.*
The book is *yours.*
The dress is *hers.*
The house is *theirs.*
The boy is *his* brother.
The bird flew to *its* nest.
You may use *my* pencil.

In each of the following sentences fill the blank with one of these words:

1. I have lost my pencil, Helen. Will you lend me ——?
2. I need mine, Mary, but Clara will lend you ——.
3. The girls took their books with them, but the boys would not take ——.
4. If you take your umbrella, will it be necessary for us to take ——?
5. Is this pencil —— or mine?
6. I have forgotten my book. I hope Clara has not forgotten ——.
7. Did Ella say that these flowers are ——?

8. We shall not need the ball. Fred and Jack said they would bring ——.
9. Is Henry a friend of ——?
10. Which of these marbles are ——, and which are ——?
11. Did Helen say the pen is ——?
12. Father wore his raincoat, but the boys would not wear ——.

73. USING *THERE* AND *THEIR* CORRECTLY

I

There is Tom standing on the corner.
Yes, I saw him *there* when I passed.
He has been standing *there* a long time.

There means *in that place.*

Practice writing:

I didn't know you were there.
He was sitting there.
I saw them there.
He came while we were there.
I looked there for it.

II

Their is a pronoun in the possessive form in these sentences:

1. *Their* books were burned.
2. *Their* parents were concerned about *their* welfare.
3. The birds are singing *their* morning songs.
4. *Their* work was done.
5. The horses stamped *their* feet.

III

Write the following sentences on the blackboard. Fill the blanks in each sentence with *their* or *there*. You will need to be careful about your spelling.

1. —— were many toys on the table.
2. The children had left them ——.
3. —— is no candy in the box.
4. They shut —— eyes and waited.
5. The girls held up —— hands.
6. They put the apples in —— baskets.
7. Two crows built —— nest in the top of the pine tree.
8. I can see it —— now.
9. —— he goes!
10. The boys waited —— for —— father.
11. The squirrels hid —— nuts —— in that hollow tree.
12. —— house was burned.
13. The firemen were —— but could do nothing.
14. They have moved into —— new house.
15. I went to the store to see him, but he wasn't ——.
16. I was —— but I did not see her.
17. Helen and Alice have invited me to —— party.
18. Will you be ——?

74. CORRECT USAGE

LET AND *LEAVE*

Notice how *let* and *leave* are used in the sentences below:

1. *Let* the girls choose a story.
2. I *let* my brother have my book.
3. *Leave* your rubbers outside.
4. I can *leave* the house at eight o'clock.

In the first two sentences *let* means *permit* or *allow.* In the last two sentences *leave* means *to remain* or *go away* from. When you think of the meaning of these two words you will not say "Leave me do it," but will remember to say "Let me do it."

TEACH AND LEARN

Notice how the words *teach* and *learn* are used in the sentences given below:

1. Jack said that he would *teach* Tom to swim.
2. Tom said that he wished to *learn*.
3. Mary's mother *taught* Mary to make a dress.
4. Mary *learned* to sew very well.

Teach **means to give knowledge.**
Learn **means to get knowledge.**

75. WRITING A STORY

I

THE OWL

When cats run home and light is come,
And dew is cold upon the ground
And the far off stream is dumb,
And the whirring sail goes round,
And the whirring sail goes round;
Alone and warming his five wits,
The white owl in the belfry sits.

When merry milkmaids click the latch,
And rarely smells the new-mown hay,
And the cock hath sung beneath the thatch
Twice or thrice his roundelay,
Twice or thrice his roundelay;
Alone and warming his five wits,
The white owl in the belfry sits.

—*Alfred, Lord Tennyson*

Oral work. What does the poet mean by "five wits"? Name your "five wits." What do you think is meant by "warming his five wits"?

Let us all warm our wits and see how much we know about owls. An owl flies silently. Why? Because it flies silently and at night, many persons think it is an

enemy to man. What do you think? An owl has a very wise look. Can you tell why? An owl looks at an object with both eyes at once. Is this an advantage or a disadvantage? Is the call of the owl melancholy or cheerful? What is the belfry?

Written work. Write a story about an owl. You may either tell a true or imaginary story of your own or reproduce some story you have read.

II

HOT CAKES!

It was somewhere in France. A cold, drizzly rain was falling, the roads were knee-deep in mud and the fighting at the front was heavy. Young MacVean had been told to furnish hot cakes and coffee.

Loading a part of his supplies on a wheelbarrow, he started out on the short but difficult journey to his position. By sheer perseverance and pluck he got as near the lines as he was permitted to go. A tent was pitched and a fire started, but there was no stove. Tired, hungry soldiers would soon be stumbling to his tent for something warm to eat and he had nothing to offer.

A sudden thought—the wheelbarrow was turned upside-down, scoured, and placed over the little charcoal fire. Quicker than it takes to tell it, hot cakes were sending out their savory smell, bidding a cheery welcome to the rain-soaked soldiers. Hour after hour that young man fried cakes while his assistant served coffee.

The boys called his cakes *wheelbarrow wheels*, but they liked them and they admired the resourceful young man who could cook under such great difficulties.

What things do the boys in the picture, page 122, have? What do you think they are cooking in the pan? What kind of fire have they? What is the pole for?

How is it held in place? Is a boy who knows how to build a fire and cook a meal a more useful citizen than one who does not? Give several reasons for your answer.

Have any of you ever built a camp fire? Tell how and where you built your fire.

Oral exercise. Tell exactly how to gather the material and build a camp fire.

If you do not know how to build a camp fire, perhaps you can tell how you repaired a toy or did something useful about the house.

76. COURTESY IN USING THE TELEPHONE

I

Mrs. White was very busy on Tuesday morning.

"Tom," she said, "please call Mrs. Clark on the telephone. I want to talk with her."

Tom took the receiver from the hook, and this is what Mrs. White heard Tom say:

"Spruce 1440-J, please." .....
"Is this Spruce 1440-J?" .....
"Is that you speaking, Mrs. Clark?" .....
"This is Tom White. Good morning." .....
"Yes, mother wants to speak to you, Mrs. Clark. She's right here."

Later in the morning Mrs. White went down town. While she was out the telephone bell rang.

Again Tom went to the telephone. This is what followed:

"This is Walnut 1605-J; Tom White speaking." .....
"Good morning, Mrs. Brown. No, mother isn't at home."
.....

"I'm not sure, but I think she expected to be back to lunch. Is there any message I can give her?" .....
"Yes, I'll tell her as soon as she comes in." .....
"No, I won't forget, I promise you." .....
"Good-by, Mrs. Brown."

In the afternoon Tom called up one of his friends, and the following conversation took place:

"Poplar 1010-W, please." .....
"Is this Poplar 1010-W?" .....
"Excuse me. I'm sorry. The operator gave me the wrong number."

Tom hung up the receiver and immediately took it from the hook again.

"Operator, you gave me the wrong number. I want Poplar 1010-W." .....
"Yes, please. Poplar 1010-W." .....
"Is this you, Mrs. Brooks?" .....
"This is Tom White at the phone." .....
"I'm very well, thank you. Is Billy at home?" .....
"May I speak to him?" .....
"Thank you, Mrs. Brooks." .....
"Oh! hello there, Billy." .....

Then Tom and Billy had their conversation.

On Saturdays Tom sometimes works in a grocery store to help out. Frequently he has to answer the telephone and take orders. This is the way he does it:

"This is Wilson's grocery store." .....
"Yes, Mrs. Allen, I'll take your order." .....

As he names over the articles that Mrs. Allen wants, Tom writes on an order blank:

"Five pounds of sugar. I have that." .....
"Two pounds of coffee. What kind, Mrs. Allen? Java? Yes." .....
"One dozen eggs." .....
"Yes, I'll bring them up at once, Mrs. Allen. Thank you."

II

There are several things to notice in the way Tom talks when he uses the telephone.

1. When he asks for a number, he says, "please."

2. He makes sure that he has the right number. How does he do this?

3. He gives his own name at once and does not leave the person to whom he is speaking to guess who he is.

4. When he is given the wrong number, he says, "Excuse me. I'm sorry," because he has given some one a little trouble.

5. He does not lose his temper with the operator who gives him the wrong number.

6. When he answers the telephone in the store, he gives at once the name of the place of business so that the person who is calling need not be in doubt about having the right connection.

7. He is always courteous.

Common sense and courtesy are needed in using the telephone.

Imagine that there is a telephone on each side of your classroom. Two of you may take part in each of the following telephone conversations. Act your part exactly as you would if you were using a real telephone.

1. Telephone a friend of your mother's telling her that your mother is ill and cannot go shopping with her.

2. Telephone one of your friends to make plans for a picnic. Imagine that his father answers.

3. Telephone an order to a grocery store, a department store, or some other place of business.

4. Telephone your teacher, explaining your absence from school for several days.

77. THE PARTS OF SPEECH

THE VERB

I

Read the following sentences and study the meaning of the words in italics.

1. Jack *carries* newspapers.
2. Jack *sleeps* soundly at night.
3. Jack *is* a healthy boy.

In the first sentence the word *carries* tells what action Jack performs. The second sentence tells of the *state* or *condition* of being asleep. The third shows that Jack lives or *exists* as a healthy boy.

The words *carries*, *sleeps*, and *is* are verbs.

Verbs may express *action*, as—

1. Jim *plays* ball.
2. Sue *paints* pictures.
3. Sam *reads* distinctly.

Verbs may express a *state* or *condition*, as—

1. The soldiers *lie* in their graves.
2. Baby *sleeps* in his crib.
3. Mother *rests* each day.

Verbs may express *existence* or *being*, as—

1. The hermit *lives* alone.
2. The owl *is* a bird.
3. You *are* a human being.

A *verb* is a word that expresses action, condition, or existence.

Read the following sentences and name the verbs:

1. The men rowed the boat.
2. John writes letters neatly.
3. The sheep walked slowly down the road.
4. The farmer chops his own wood.
5. Washington crossed the Delaware.
6. Mary fed her Airedale dog.
7. John became captain of his team.
8. Lafayette was a Frenchman.
9. The children went to the park.

What do the verbs in these sentences show?

Most verbs show action, but there are a few verbs that do not. The principal ones are: *May, can, must, might, could, would, should, ought, will, shall; am, are, be, been, is, was, were; become, became.*

II

Written exercise. Make a list of the verbs in the following story:

HENRY WADSWORTH LONGFELLOW

If you had lived in Cambridge, Massachusetts, fifty years ago, people would have pointed out to you a large house, the home of Mr. Longfellow. Perhaps you would have visited him, for he was very fond of children. You would have found a real friend in the kind old man with the bushy white beard.

Perhaps he would have read *The Children's Hour* or some of *Hiawatha* to you. Like Whittier, Longfellow as a child loved to write. His first poem was published when he was only thirteen years old. You will be interested in a little poem which he wrote about his youth when he lived near the sea.

I remember the black wharves and the slips,
And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.

For many years Longfellow was a college professor, first, at the college where he graduated, Bowdoin, in Maine, and later in the great Harvard University.

Some day you will surely read *Evangeline* and *Hiawatha*, which are perhaps the best known of Longfellow's poems. You will also be interested in *The Courtship of Miles Standish*, in which he tells a beautiful story of the first settlers at Plymouth. The hero and heroine of this story are John Alden and Priscilla Alden, his wife. It is interesting to know that John and Priscilla Alden were ancestors of Longfellow's mother.

Probably no other American poet is as well known and as universally loved as Longfellow, but you will want to know him not through what other persons say about him, but from the poems he wrote himself.

78. STORY TELLING

I

CORRECT USAGE

You will soon learn the rules for the use of these words. See how many of the pronouns in the following sentences you can write correctly because you have formed the right habits:

1. These were given to (you and I, you and me).
2. He always works against (Mary and I, Mary and me).
3. Will you try to work for (Mary and me, Mary and I)?
4. Would you be willing to buy tickets for (her and me, she and I)?
5. Yes, Harold came in with (father and I, father and me).

6. The praise was given to (he and she, him and her).
7. Whom will you vote for (Esther, Edith, or me; Esther, Edith, or I)?
8. She sat opposite (Margaret and I, Margaret and me).
9. Was Walter visiting with (you and he, you and him)?
10. The umpire decided against (Jones and me, Jones and I).
11. I hope no quarrel may ever arise between (you and I, you and me).

II

STORIES TO FINISH

The wind was blowing a gale, and that always means comical sights. I was standing on the corner waiting for a car when I saw a very small man struggling with a very large ——

Your teacher will copy the last sentence on the blackboard, and then you may all together work out the ending of the story.

Several of you may suggest the ending of the unfinished sentence.

Your classmates will vote to decide which ending is the best, and your teacher will write that one on the board.

In the same way you may suggest new sentences until the story is completed.

When the story is finished, you may select a title for it.

Then several of you, in turn, may read aloud the story which is on the blackboard.

The organ grinder was playing his organ on the street corner. A crowd of boys had gathered to watch the monkey. Suddenly, a little fellow stole up and pulled the monkey's tail. Then ——

Several of you may write what happened next.

When the story is finished, someone may read it aloud.

The class will decide who has written the most interesting ending for the story.

Give the story a title. Write the title on your paper. Be sure to leave a blank line between the title and the story. Copy the story on your paper.

Read one sentence at a time, being careful of the spelling of new words. Notice marks of punctuation. Copy an entire sentence without looking up after you have begun to write it. Show in this way that you know how to read and remember a whole sentence.

Finish the stories on the next page. Your class will decide by vote in each case who has written the most interesting ending.

Can you make up a story about the men in this picture?

Where have they been? What are they looking for? Where is the man who rode the fourth horse? What will happen to them?

Here is the beginning of a story that might be written about this picture. Finish it in your own way.

In the fall of 1883 four of us were hunting on the plains of Wyoming. One morning we came across a camp fire that had hardly died out and around it tracks that had pretty surely been made by Indians.

One of our number, an old scout, told us to take the horses to a hill near by which commanded a good view of the surrounding country. He planned to ——

Did the scout follow the Indians or did he search a rocky ravine for a way of escape? Perhaps you can think of something else that he did. What signal was agreed upon in case the Indians were found? Were the three men attacked? What did the scout do to help them?

It was a dark night. A man was riding a bicycle with no lamp. He came to a crossroads, and did not know which way to turn. He felt in his pocket for a match. He found but one. Climbing to the top of the pole, he lit the match carefully and in the ensuing glimmer read:

What words do you think the man read? Maybe they were not directions at all but something surprising. Can you make this a humorous story?

Several boys were sitting rather quietly in the shade of Hill's old barn. No one spoke, but each seemed to wonder

why the other didn't speak. Apparently there was nothing to say or to do. The Fourth of July celebration was over, the circus had come and gone, and vacation was not half over.

Finally Bob broke the stillness, "Say, fellows, let's start a ——."

What were they going to start? What do you think boys and girls would like to start after a circus had been in town? Could they have a circus without a tent? What other things would they need?

A group of campfire girls were to take their first hike on the following day. One of these girls, Marjorie Tebbs, was so excited about the trip that she had packed everything the night before. When she had finished, she looked over the collection. Yes, everything was there! Suddenly she chuckled to herself. "I'll scare some of the girls if I take ——."

What did Marjorie plan to take at the last moment? How could she scare the girls while they were on the hike? Perhaps Marjorie was as scared as the other girls were. Tell the story about Marjorie's "scare."

PART TWO

79. STUDYING A PICTURE

The News of Yorktown

If you knew nothing of the historical setting of this picture you could still gather a very interesting story from it.

The central figures would tell you that it was news of importance that had been delivered. From a study of the picture you could tell how the news was delivered; how received; by whom received; time of the year. You could tell whether or not the picture portrayed some event of the present day.

The colored boy is a servant. Can you tell what he was doing when he was interrupted by the messenger? Which do you think is his mistress?

Notice the costumes of the men and women. They are picturesque, but do you think they are as practical as the costumes of our day?

The Siege of Yorktown

The British Army under the command of Lord Cornwallis was intrenched at Yorktown in September, 1781. Here it was that Washington and his army, aided by the French, besieged Cornwallis and forced him to surrender. This was the end of a long and bitter war.

It was no wonder, then, that the surrender of Cornwallis spread great joy throughout the colonies. Washington first sent the news to the Congress in Philadelphia, the seat of the National Government. The messenger entered the city at midnight, October 23, 1781, and knocked so violently at the

door of the president of Congress that the watchman was inclined to arrest him.

Soon the glad tidings spread over the city. It is related that the watchman proclaiming the hour and giving the usual cry of "All's well," added, "and Cornwallis is taken!" The people, aroused by the glad news, rushed from their beds and filled the streets. The old State House bell that had proclaimed independence now rang out again, this time in tones of victory.

Lights were seen in every house. Every one was astir. And at the first morning light cannons were fired. It was a time of general rejoicing throughout all the colonies.

General Washington was not forgetful of his mother at Fredericksburg, Va., and to her also, he sent a messenger with the joyful tidings. A story says that Washington's mother exclaimed, "George usually carries out what he undertakes!" Think of what a strong character that trait indicates!

Read the following poem:

It is done!
Clang of bell and roar of gun
Send the tidings up and down.
How the belfries rock and reel!
How the great guns, peal on peal,
Fling the joy from town to town!

Ring and swing,
Bells of Joy! On morning's wing
Send the song of praise abroad!

Oral exercise. You have read many stories of historic events. Perhaps you have seen the inauguration of a president or a governor. You certainly have seen people voting on election day. This is one of the most important of historic events. In countries where elections are not honestly conducted, differences of opinion are often settled by civil war.

Tell your class of some historic event you have witnessed or read about, or describe some picture of a historic event. The following list may help you to choose a subject:

1. The Boston Tea Party
2. The Battle of Bunker Hill
3. Armistice Day
4. Paul Revere's Ride
5. An Election Night Celebration
6. The Visit of the President or Governor

Of course, you will stand in front of your class and try to interest them. You will make a better talk if you prepare it carefully. Choose a topic and write a subject for each paragraph. Remember that adjectives and adverbs help to make a talk interesting.

The class will vote to decide which is the best story. Why was this story particularly interesting? Perhaps your teacher will let you try again to see if you cannot improve your own story.

Assignment for fast workers. The first time that a group finishes before the majority of the class does, the members of it may go to a corner of the room and tell stories. They may choose one of their number as leader to call on the others and to take charge of the group.

80. TELLING ABOUT ONE THING

Which of these two stories do you like better?

Going to the Circus

One day last summer my father took me to the circus. We started early and went to the office of one of my father's

friends to watch the parade. The elephants walked solemnly along and the other animals followed in cages drawn by beautiful horses. The last thing in the parade was a noisy steam organ.

In the afternoon we went to the performance in the big tent. First we went through the menagerie and saw all the animals. Then we saw men and women perform on horseback. Elephants, dogs, and seals did some wonderful tricks. There were performers in three rings at the same time and it was hard to watch them all.

We had a wonderful time, and I made my father promise to take me again next year.

Some Educated Dogs

The best thing I saw at the circus was a troupe of five educated dogs. They came out first, all dressed up, marching on their hind legs as soldiers. One of them was captain. He would bark, and the straight line would form into two groups of two each. Then they would march straight ahead until the captain barked again. This was the command to turn at a right angle and form in a single line.

Their best stunt, however, was the one they did at the command of their trainer. He placed five chairs in a row. Four of the dogs took their places promptly, but the captain dog simply would not get into his chair. First he tried to hide under it; then he got into the chair with one of the other dogs; then he ran all around the ring with the trainer after him. At last the man sat down and took Mr. Captain in his arms and gave him something to eat. Captain then took his chair like a gentleman.

But the trainer's troubles were not over. He told the dogs to stand up and put their fore paws on the backs of the chairs. Captain put his hind feet up and curled up his lip to show his teeth as if he were laughing at his master. When the dogs were told to sit up and bow to the people, the captain lay down and laughed. When the other dogs prayed, this irreverent cur danced a jig; when they barked all to-

gether keeping time with the master, he uttered a long wailing howl. And always after doing the wrong thing, he laughed at his master.

How many different things are told about in the first paragraph of the first story?

What does the second paragraph tell about?

Make a list of the interesting performances suggested in the story, *Going to the Circus*.

Is there anything in the story, *Some Educated Dogs*, that does not help you to understand what the dogs did?

The class may vote for their choice of these two stories.

81. THE TOPIC SENTENCE

Read the first sentence in the story, *Some Educated Dogs*. Do you know at once what the story is about?

Now read the first sentence of each of the other paragraphs. What does this sentence tell you about the paragraph in each case?

The sentence that contains the topic of the paragraph is called the *topic sentence*.

Turn to a section in your reader, your geography, or your history. Find the topic sentences of ten paragraphs. The topic sentence is usually the first sentence in a paragraph. Sometimes, however, a sentence that connects a paragraph with what has gone before comes before the topic sentence.

Oral exercise. From the interesting performances which you have seen at the circus, select one that you

can describe to the class. Perhaps you have seen something recently at an entertainment that you can make more interesting. The following list may help you to choose a topic:

1. The Elephant That Ate at a Table
2. The Race of the Monkeys Riding Ponies
3. The Best Horseback Rider
4. The Clown Who Drove a Span of Pigs
5. The Best Stunt of the Juggler

Here is another list of topics. Why are the topics numbered 1 to 5 better than those numbered 6 to 10?

6. The Elephants at the Circus
7. Antics of the Monkeys
8. Bareback Riders
9. The Clowns
10. The Juggler

See if you have chosen a topic that will make you tell about one thing. If you liked the story about the educated dogs better than the one about going to the circus, it was because you were made to see what the dogs did. The other story is little more than a list of things at the circus. The story about the dogs tells about just one of the events at the circus instead of the whole circus.

When your teacher calls on you, come to the front of the class and tell your story. Here are two things that will help you to make your story interesting:

1. Look your audience in the eye. If you are talking with a friend, you look at him, not at the ceiling or the wall behind him.

2. Remember that you can connect your ideas with several words besides *and*. For example, you can use *when, while, after, at the same time, just as, because, besides, moreover,* and many others. As a rule, too many *and*'s mean that your sentences are too long. Probably they also mean that your talk is not interesting.

After several pupils have told their stories, the class may decide by vote which was the most interesting and why.

Written exercise. You are ready now to write your story. Remember the oral story that the class decided was best, and see if it gives you some hints about writing your own story. Think of your classmates while you are writing, and put into your story the things you would like to hear from one of them. Make them see what you saw. If you do this, you may win when they decide who has written the best story.

Write your story. Then read it over carefully for the following points:

1. Have you begun every sentence with a capital letter?

2. Have you used a period, a question mark, or an exclamation point at the end of every sentence?

3. Are you in doubt about the spelling of any words? If you are, look them up in the dictionary. Add them to your personal spelling list.

4. Have you used too many *and*'s? Some other word may express your meaning better than *and* does.

5. Make sure that what you have written will be of interest to all your classmates.

82. ROBERT BURNS

In this day of labor-aiding machines it is not often necessary for a boy to injure his health by farm work. But when Robert Burns, the Scotch poet, was a boy, there were no such things as tractor plows and seed drills. The implements on the little farm near Ayr, Scotland, where Robert was born in 1759, were of the crudest sort.

Robert had to work early and late on his father's vegetable farm, because they hired no help. Robert never forgot those days of hard work nor the evenings around the big fireplace. In later years he gave to us a picture of them in *The Cotter's Saturday Night.*

This Scotch lad was naturally of a sunny disposition, and when he grew to be a young man, people liked to have him at parties and dinners because he was so jolly and so courteous. But the years of hard, unceasing toil injured the young poet's health and he became very moody. Often he went singing and whistling over the hills like any other youth, but sometimes he was sad and wondered why his lot had to be so hard. There was a great longing in his heart for something more than the routine of work. He wanted time to read and to think things out for himself, and above all to put his thoughts into poetry.

He was a great lover of nature. The little flowers, the trees, the rivers all gave him joy. He also had a fellow feeling for the small wild creatures of his land. One day when he was plowing in the field in front of his house at Mossgiel farm, his plowshare ran into the nest of a field mouse and tore the little home all to pieces. Most boys would have killed the mouse and gone on plowing, but not Robert. He was sorry for the tiny creature whose warm little home lay in ruins at his feet, and sorry that the mouse was so afraid of him, so he wrote a delightful little poem called *To a Mouse.*

On another day he was plowing on the same farm in the field back of his house when he noticed the dainty white daisies in front of his plow. He regretted the necessity for

trampling them underfoot. Later he wrote a poem entitled *To a Mountain Daisy*. You will find *To a Mountain Daisy* on page 348. He was 27 years old when he wrote this poem.

One stormy day Burns and a friend were riding horseback across the country. Burns seemed in a stormy mood and his face wore such a thundercloud expression that his friend was afraid to speak to him. That night Burns wrote *Bannockburn*. He had thought out the stirring song as he rode along in the storm. *Bannockburn* is considered one of the greatest battle songs that has ever been written. You will find it on page 347.

As he grew older, he wrote more and more and gave to the world his priceless gift of beautiful songs. He died in 1796, when it seemed that his work had only begun.

83. REVIEWING THE SENTENCE

Arrange the following groups of words in two lists. In the first, write the groups that are sentences. Remember that every sentence must have a subject and a predicate. In the second, write the groups that are not sentences.

Write a third list consisting of sentences that you can make out of each group of words in your second list.

1. The robins with their nests in the maple trees
2. When he came to school a half hour late
3. The pencils were distributed at the opening of school
4. The girls of the sixth grade
5. Built nests in the elm trees
6. Rang the bell at one o'clock
7. He sat on a bench in the park
8. The bluebird flew away
9. Sat down beside the teacher after school
10. Flew up into the air
11. The airplane soared over our heads

84. THE COMPOUND SUBJECT

Sometimes the subject of a sentence contains two or more words.

Mary and her mother went shopping yesterday.

In this sentence something is said about *Mary* and *mother*. The subject, therefore, is *Mary* and *mother*. Notice that the word *and* is not a part of the subject.

Find the subject in the following sentences:

1. The boy and the dog went fishing.
2. The boy took his dog on a fishing trip.
3. The automobile and the motorcycle ran a race.
4. The automobile ran a race with the motor cycle.
5. Longfellow and Whittier were both born in 1807.
6. Longfellow, Whittier, and Hawthorne were friends.
7. Ralph and James are strong swimmers.
8. William is a clever student.
9. Virginia and Wanda are attractive girls.

85. ORDER OF SUBJECT AND PREDICATE

NATURAL ORDER OF SUBJECT AND PREDICATE

Notice the position of the subject in the following sentences:

1. The wealthy farmer of Grand Pré dwelt on his goodly acres.
2. The grandfather's clock stands on the landing halfway up the stairs.

The sentence is said to be arranged in the *natural* order when the subject comes before the predicate.

Notice what change is made if the sentences are made to read thus:

3. On his goodly acres lived the wealthy farmer of Grand Pré.

4. On the landing halfway up the stairs stands the grandfather's clock.

Sentences 3 and 4 are so arranged that the predicate precedes the subject. This is called the *transposed* order. The transposed order is often used to emphasize some part of the sentence.

Change the transposed sentences below to the natural order and name the subject and the predicate of each. Notice that some of the sentences are in the natural order.

1. In the fruitful valley lay the little village of Grand Pré.
2. Into the valley of death rode the six hundred.
3. West and south were fields of flax.
4. Away to the northward rose a great mountain.
5. On the happy valley looked the mists from the mighty Atlantic.
6. Strongly built with frames of oak and hemlock were the houses.
7. Then came the laborers home from the field.
8. On the side of a hill stood the house of the farmer.
9. Farther down on the slope of the hill was the well with its moss-grown bucket.
10. Filled was the air with a dreamy and magical light.
11. On either side the river lie
    Long fields of barley and of rye.
12. Dark brown is the river,
    Golden is the sand.
13. Over the river and through the woods
    To grandfather's house we go.
14. Amidst the freezing sleet and snow
    The timid robin comes.
15. By the shores of Gitche Gumee, . . .
    Stood the wigwam of Nokomis.

16. At the door on summer evenings
Sat the little Hiawatha.
17. From the autumn bonfires the smoke ascends.
18. Into each life some rain must fall.
19. Silent and soft and slow,
Descends the snow.
20. In the midst of the scene a breathless messenger entered.
21. In your hearts is the happiness of the birds.
22. Above the schoolhouses all over the land floats the American flag.

86. THE VERB PHRASE

In the sentence, *The birds return from the South*, the verb *returns* tells what the birds do, or, in other words, is the predicate of the sentence.

Suppose we change the sentence to this: *The birds have returned from the South.* In this sentence the two words, *have returned*, tell what the birds have done. *Have returned* is the predicate. We can change the sentence again so that there will be three words in the predicate: *The birds will have returned from the South before the first of June.* Here the three words, *will have returned*, make up the verb or predicate of the sentence.

A verb that consists of more than one word is called a *verb phrase.*

Find all the verb phrases in the oral exercise in the story, Some Educated Dogs, on page 136.

Give orally as many sentences containing verb phrases as your teacher directs.

FALSE AND TRUE TEST

Directions. Below are given twenty groups of words. Some of these groups express complete thoughts and are sentences. Other groups are not sentences because they do not express complete thoughts.

Number your paper for twenty answers. If the group of words is a sentence, write the word *yes* after the number; if not a sentence, write the word *no* after the number.

1. Washington is the Capital of the United States
2. By the side of the lake
3. In the schoolroom
4. All the children went to the picnic
5. Across the street from school
6. On the same day a year ago
7. We are glad you came
8. On the limb of a tree
9. When will you be ready to go
10. In the yard, where the children play
11. I saw three birds on my way to school
12. The wind blew the fence down
13. In the schoolroom by the desk
14. Where the river flows into the sea
15. That boy was never on time
16. On top of the mountain
17. John lived next door to Mary
18. In the spring of the year
19. At night, when you are asleep
20. The birds migrate to the south in the winter time

87. THE PARAGRAPH

Here are some questions to ask when you are examining a paragraph:

What is the topic sentence of this paragraph? Does every sentence explain, or add to, the thought of the topic sentence? Do the sentences follow each other in an orderly manner? Can you find any sentence that has nothing to do with the thought of the topic sentence?

In forming a paragraph you must not put anything into it that does not deal with the thought of the topic sentence. You must keep to your subject, or stick to your point.

There is at least one sentence in each of the following paragraphs that does not belong there. Find the sentences that should be left out. The best way to do this is to write the topic for the paragraph; then read the paragraph carefully to find any sentence that does not add to the thought of the topic.

Our Country's Fire Loss

Were you ever in a burning house? Can you possibly forget it? Even though the fire may have been put out before it did much damage, you remember the excitement and fear. Fires do a great deal of unnecessary damage every year. If you were old enough to realize the danger, you will never again care to pass through such a terrible experience.

It is to be hoped that you have never seen a fire in which people have lost their lives, or have been badly injured—but these, too, often occur. They happen without warning, at points where they are least expected. I once saw a terrible forest fire that burned up thousands of valuable trees. People who have been going about their daily tasks without a thought of danger may suddenly find their escape cut off by flames that have been caused by somebody's carelessness.

Would you like to realize how often fires break out and what sorrow they cause? If you would, just stand in front

of a clock and watch the long hand creep steadily from minute to minute. The small marks on the dial of a clock are for the minutes. It takes the minute hand five minutes to go from one figure to the next. Every time it passes a minute mark, say to yourself: "Another fire has broken out; perhaps somebody's dearly loved home is being destroyed, or some child is being terribly burned"—then add, "*It could have been prevented.*"

Written work. Write a paragraph of five or more sentences on one of the following topics:

1. How to Build a Safe Camp Fire
2. Some Safety Rules for Matches
3. Dangers in Using Gasoline
4. How Electric Wires Cause Fire
5. How to Build a Fire in a Stove or Furnace

The paragraph points. You will later learn more about paragraphs, but you should always keep in mind these two points:

1. A good paragraph usually makes clear in the first sentence what the paragraph is about. You have learned that this sentence is called the *topic sentence.*

2. A good paragraph should all be about one topic or *paragraph thought.*

Let us remember these as *the paragraph points.*

88. THE PLURALS OF NOUNS

VOWELS AND CONSONANTS

Name the vowels and the consonants in the following words.

The vowels are *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*. All other letters are consonants.

pale	human	my
ever	hurry	eye
idea	foam	parent
hope	writer	begin
potato	water	support

PLURAL OF NOUNS ENDING IN *Y*

There was once a little cook whose eyes were as black as *berries* and whose hair was the color of brown sugar. One day a fairy came by, and the cook asked her to dinner. He gave her soup in a wee bowl painted with butterflies, and the best oyster *patties* you ever saw.

When she had finished her dinner, he asked her if she could cook. "Yes," replied the fairy, "I am the best cook among the *fairies*, and furnish them with their dainties."

I

Find in the story the plural form of the following nouns: *berry*, *butterfly*, *patty*, *fairy*, *dainty*. Let us see how the plural form of each word is made.

What letter comes before the *y* in *berry?*

What letter comes before the *y* in *butterfly?* in *patty?* in *fairy?* in *dainty?*

Notice that these letters are consonants.

Now notice that in *butterflies*, *berries*, *patties*, *dainties*, the *y* has become *i* and *es* has been added.

When a consonant comes before the final *y* of a noun, the *y* is changed to *i* and the letters *es* are added to form the plural.

II

Copy the sentences below, using the plural forms of *story*, *history*, *country*, *geography*.

1. There are many interesting —— in this book.
2. Our —— are also very interesting.
3. England, France, and Russia are important ——.
4. We can find maps of these —— in our ——.

Copy the following words and write the plural of each in an opposite column, as shown here:

Singular	*Plural*	*Singular*	*Plural*
lady		blackberry	
baby		ferry	
daisy		dairy	
cherry		party	

PLURAL OF NOUNS ENDING IN *CH*, *SH*, *X*, AND *SS*

Katherine and Margaret have sets of *dishes* for their dolls. "Let's play party out under the trees," said Katherine. "We can put on our mothers' dresses, and pretend that we are grown up."

Each set of *dishes* was in a box. John offered to carry the *boxes* so that the girls could hold up their *dresses*. There were two benches in the garden. They put the dolls on one bench, while they sat on the other. It was a lovely party under the oaks and *bushes*.

You have learned that most nouns form their plurals by adding *s* to the singular.

Find in the story the nouns *benches*, *bushes*, *dishes*, *boxes*, and *dresses*.

These nouns are plural. If only one thing had been meant, what word would have been used in each case?

Notice that the singular number of these nouns ends in *ch*, *sh*, *x*, or *ss*.

How, then, are the plurals of such nouns made?

Write the plural of the following words by adding *es* to the singular:

fox	mattress	crash
crutch	wish	ash
match	brush	watch
grass	flash	latch
patch	clutch	miss
lash	sash	kiss

Nouns ending in *ch, sh, x,* or *ss* form the plural by adding *es* to the singular.

PLURAL OF NOUNS ENDING IN *F* OR *FE*

"What are you going to furnish for the camp-fire supper, Sam?"

"I promised a *loaf* of bread, but I'm going to take two *loaves*. I know we'll be hungry. Can you bring a knife?"

"Yes, Joe and I both will take our Boy Scout knives. They're sure to be useful."

Tell how the plural of the noun *loaf* is formed.

Find another word in the story whose plural is formed in the same way.

With what letter or letters do these words end?

Some nouns ending in *f* or *fe* form their plural by changing *f* or *fe* to *v* and adding *es*. Here is a list of such nouns:

beef	half	loaf	sheaf	wife
calf	leaf	knife	shelf	wolf
elf	life	self	thief	

Other nouns ending in *f* form the plural in the usual way, as: *belief, beliefs.*

Write sentences using the plural forms of the following nouns:

scarf	roof	hoof
muff	cuff	fife
cliff	stuff	puff

89. OTHER PLURALS OF NOUNS

PLURAL OF NOUNS ENDING IN *O*

I

Two vessels started from the United States carrying heavy *cargoes* of *potatoes* to France. On their way a severe storm struck them. The crew of one vessel was composed largely of *negroes* from the West Indies, who were used to *tornadoes.* Though their vessel was almost disabled, they managed to keep afloat and even to help the other vessel. They were glad, however, to sight land, and the French people were equally glad to see American *potatoes.*

Notice the plurals written in italics. How are they formed?

hero	motto	mosquito
echo	buffalo	tomato

Most nouns ending in *o* form the plural by adding *es* to the singular. Form plurals of the words given above.

II

We enjoyed our Flag Day exercises at school today. We had several musical numbers. Mary and Helen sang *solos* about the flag. There were two pianos in the assembly hall and two of the girls played "The Stars and Stripes Forever."

The nouns in the following list add *s* to form the plural. You must remember how to spell these plural forms:

cameo	cameos
trio	trios
banjo	banjos
alto	altos
solo	solos
piano	pianos

90. WRITING A COMPOSITION

"Tom Barker," said the teacher, "stay in after school and write a composition of fifty words."

Tom handed in the following and was soon on his way to the swimming pool:

"Jessie was fond of kittens. She saw one on the road and called: Here pussy, pussy, pussy,

I

"Mother," said a college student who had brought his chum home for the holidays, "permit me to present my friend Mr. Specknoodle."

His mother, who was a little hard of hearing, placed her hand to her ear.

"I'm sorry, George, but I didn't quite catch your friend's name. You'll have to speak a little louder, I'm afraid."

"I say, Mother," shouted George, "I want to present my friend Mr. Specknoodle."

"I'm sorry, George, but Mr. —— What was the name again?"

"Mr. Specknoodle!" George fairly yelled.

The old lady shook her head sadly.

"I'm sorry, George, but I'm afraid it's no use. It sounds just like Specknoodle to me."

II

A young physician in a thriving Western town was awakened at midnight by a violent ringing of the door-bell. He scrambled into his clothes and hurried downstairs. A well-dressed man was standing at the door.

"Doctor," said the stranger breathlessly, "you're wanted immediately out near the Country Club. Can you come right away?"

"Certainly, sir. Just step inside a moment while I phone for my horse. We'll be there in a jiffy."

It was a good five miles to the Country Club. Just beyond stood a cluster of suburban homes.

"The yellow house on the left there," said the stranger as he alighted from the buggy. "By the way, I forgot to ask you the amount of your fee."

"Four dollars," said the doctor.

The stranger peeled off four one-dollar bills and passed them to the doctor.

"That'll be all, thank you, doctor. None of those pirate hackmen up in town would do it for less than six."

91. THE PLURAL OF NOUNS

I

VOWEL CHANGES

All was quiet in the schoolroom. Suddenly, a wee *mouse* ran across the floor. The girls screamed and climbed to the tops of their desks. Even the teacher tucked first one *foot*, then the other up on her chair. Just then, a *workman* came in from the hall and put an end to the mouse's school career.

In the story notice the nouns in italics.

Suppose there had been more than one *mouse*. What word would mean more than one?

What word means more than one *foot?*

If there had been more than one *workman*, what word would have been used?

How is the plural of each of these nouns formed?

Write the plural of *goose, man, woman, tooth, mouse.*

Some nouns form their plural by changing the vowel or vowels within the word.

Written exercise. Copy the following sentences, filling the blanks with the correct form of the word given in parenthesis:

1. That old house is full of ——. (mouse)
2. Tom has very white ——. (teeth)
3. Many —— are working on the bridge. (man)
4. The dentist filled one —— for me. (tooth)
5. There are five —— in the pen. (goose)
6. My left —— is cold. (foot)
7. There is a —— in the trap. (mouse)
8. I have a large white ——. (goose)
9. How many —— has a fly? (foot)
10. That —— has my book. (man)

92. THE PLURAL OF NOUNS (Continued)

II

IRREGULAR PLURALS

You have learned that the plural of many nouns is formed by adding *s* to the singular: boy, boy*s*.

Other nouns form their plural by adding *es* to the singular: box, box*es*.

Some nouns are changed in form for their plurals: man, m*e*n.

Most nouns ending in *o* form their plural by adding *es* to the singular: tomato, tomato*es*.

Some nouns ending in *o* form their plurals by adding *s* to the singular: piano, pianos.

Nouns ending in *y* preceded by a vowel form their plurals by adding *s* to the singular: turkey, turkeys.

Nouns ending in *y* preceded by a consonant form their plurals by changing *y* to *i* and then adding *es:* lily, lil*ies*.

Most nouns ending in *f* change the *f* to *v* and add *es* to form their plurals: loaf, *loaves*.

Some nouns ending in *f* form their plurals by adding *s:* roof, roofs.

Some nouns have the same form for both singular and plural: deer, sheep.

Give the plural of each of the following nouns. Tell under which rule given above the word should be placed:

girl	king	sheep	lion
boat	book	brother	wolf
wife	sister	door	duck
deer	knife	potato	fish

dish	box	life	monkey
cow	chair	dress	gulf
foot	woman	tomato	fox
donkey	negro	wall	wish

Give the plural and be able to state in which group you have placed it.

93. THE POSSESSIVE PLURAL

1. The soldiers' uniforms are of khaki.
2. We enjoyed the Indians' war dance.
3. The men's meeting was held at eight o'clock.

Notice that the uniforms were the property of more than one soldier, the war dance was performed by many Indians, the meeting was held for many men.

When a plural noun ending in *s* shows possession, the apostrophe is placed after the *s*, as in the word *soldiers'*. When the plural form does not end in *s* the apostrophe and *s* are placed after the word, as in the word *men's*.

Oral exercise. Read the following sentences and tell which of the possessive nouns are singular and which are plural:

1. The children's play was very well acted.
2. The horse's nosebag has fallen to the ground.
3. The Indians' canoes are made of birch bark.
4. The women's aprons are in that box.
5. The wind blew the girl's hat overboard.
6. The boys' team is playing baseball.
7. The horses' blankets are in the cart.
8. The bird's nest is on the highest branch.
9. The dog's collar is on the floor.
10. The hens' nests are made of straw.

Written exercise. Write sentences using the following nouns in the plural possessive form:

girl	uncle	boy
bird	baby	woman
child	man	doctor
carpenter	teacher	visitor

When a plural noun ends in *s*, the possessive form is made by placing an apostrophe after the *s*.

When the plural noun does not end in *s*, the possessive form is made by placing the apostrophe and *s* after the word.

94. TELLING A STORY

Plan to tell a story that you have read. Go to the front of the room when you tell your story. Try to make your story interesting. Remember that a long introduction kills interest.

Your first paragraph must tell briefly the *who*, *when*, and *where* of the story. It must give enough of the situation to make the rest of the story easily understood. Now you must make the audience anxious to know how the story is going to come out. Whether or not your story is interesting will depend very largely upon whether or not you make your audience anxious to know how the story is to end.

At the very end, and not before, you will tell them how the story did come out.

Your classmates will tell you—

1. Whether your beginning sentence made them want to hear your story.
2. What they were anxious to know.
3. Whether you told anything that should have been left out.

4. Whether you used *and* or *then* too many times.

Perhaps your teacher will appoint certain pupils to look for each one of these points.

Choose a subject from the following topics and build up a story from the outline. Try not to disclose the climax or the conclusion until the end. It makes a more pleasing ending if your hearers are surprised at the outcome of the story.

1. Lost in the Woods
2. When the Ice Broke
3. The Bear That We Met
4. The Day We Went to the Circus
5. A Curious Adventure
6. A Trip in an Airplane

95. BEGINNING A STORY

Here is a good illustration of one way in which a story can be improved. This is the beginning of the first draft of the story:

Poor: I have a dog. His name is Cub. He does many funny tricks.

Good: My dog, *Cub*, is a great favorite with our family because of his funny tricks.

Here are some groups of beginnings for stories. Why are those with even numbers better than those with odd numbers?

1. *Poor:* I saw a fire last night. First the fire engine dashed past me.

2. *Good:* Clang! Clang! Clang! came the fire engine. "Let's go to the fire," said Jim.

3. *Poor:* A bear visited our camp last summer. I was in the woods a hundred yards from the house.

4. *Good:* "See those bushes moving," said my brother at our camp one day last summer. We looked carefully, etc.

5. *Poor:* We had a family picnic at Valley Forge one Saturday afternoon last summer. My part of the work was to wash the automobile.

6. *Good:* "Hurry up, Fred, and get the car washed," urged my mother as we were getting ready for our picnic.

7. *Poor:* The school clock sees many interesting things.

8. *Good:* What a lot of stories that old school clock could tell if it only would!

Written work. Write beginning sentences for as many of the following topics as your teacher assigns. When you have written your opening sentence or sentences for each story, ask yourself, "Would I be interested in reading this story?"

1. How I Earn Pocket Money
2. A Good Excuse for Tardiness
3. It Was Only a Mouse
4. Our Secret
5. The Day We Moved
6. Locked Out of the House
7. Going to a New School
8. Crossing the Street
9. One of My Dog's Tricks
10. The Joke Was on Me

96. ENDING A STORY

Compare these possible endings for the stories suggested on page 158. Why are the endings with even numbers better than those with odd numbers?

1. *Poor:* We were tired and hungry when we reached home after the fire.

2. *Good:* Chasing the fire engine isn't so much fun after all.
3. *Poor:* We all hoped that the bear would not call at the camp again until we were gone.
4. *Good:* "Good-by, Mr. Bruin. Please call in January next time."
5. *Poor:* We had eaten so much lunch that we did not want any supper, but we all agreed that it had been a fine picnic.
6. *Good:* "Supper? No, indeed, but please set a date for our next picnic."
7. *Poor:* These are the things the school clock sees.
8. *Good:* Aren't you glad the school clock can't talk?

97. THE PLOT OF A STORY

When a man wants to build a house he follows a plan. He begins with the foundation and carefully builds upward. One part of the house follows another naturally. That is just what we do in story telling. We build our story. One part follows another naturally. Good stories have a carefully made plan. The plan of a story is called a *plot.*

I

You are all familiar with the story of *Three Billy Goats Gruff;* but you should read it again, for it has a good plan or plot.

I. Introduction.
   1. Who? Three Billy Goats Gruff and the Troll.
   2. When? One day in summer.
   3. Where? Near the bridge in the pasture.

II. Body of the story.

1. Place where our interest is first aroused —when Little Billy is stopped by the troll.
2. Place of greatest interest, or *climax*— when Big Billy knocks the troll into the water.

II. Conclusion.

Goats cross the bridge, eat grass, and grow fat.

Oral exercise. Read aloud the story *The Three Bears*. Your teacher will write the three main parts of the outline on the board and you may complete the plan. When you have answered these questions you will have the *plot* of *The Three Bears*.

Who went to the woods?

Who lived in the little house?

When did little Goldilocks go to the woods?

When did the bears go for a walk?

At what place in the story are you anxious to know how it is going to end?

When is your excitement or interest greatest?

Where did Goldilocks go?

Did she bother other people's property again?

II

THE PEDDLER'S MISTAKE

Clang, clatter, bang! Down the street came the fire engines.

Driving along ahead, oblivious of any danger, was a peddler in a ramshackle old auto. A policeman yelled to him: "Hi, there, look out! The fire department's coming."

Turning in by the curb, the peddler watched the hose cart, salvage wagon, and engine whiz past. Then he turned out into the street again and drove on. Barely had he started when the hook and ladder truck came tearing along. The rear wheel of the big truck crashed into the peddler's auto, smashing it to smithereens and sending the peddler sprawling into the gutter. The policeman ran to his assistance.

"Didn't I tell you to keep out of the way?" he demanded crossly. "Didn't I tell you the fire department was coming?"

"Well, consarn ye," said the peeved peddler, "I *did* get out of the way for the fire department. But what in tarnation were those drunken painters in such an all-fired hurry for?"

Oral work. What words first arouse your interest? Why is the first sentence a good beginning sentence? Read the part which makes you wonder what will happen? What makes this story funny?

Written work. Write out the plot of this story.

98. THE PREDICATE

In the sentence, *The faithful postman delivers the mail regularly*, the word *delivers* tells what the postman did. The word *delivers* is the predicate.

The predicate is the word or words that make a statement about the subject.

Find the predicate in each of the sentences given in lesson 85.

Like the subject, the predicate may consist of more than one word. For example: John *drove* to town and *saw* the circus. In this sentence John both *drove* and *saw*.

Find the predicate in the following sentences. In every case ask yourself what is said about the subject:

1. Longfellow loved children and wrote many poems for them.
2. Whittier wrote *Snowbound* and *The Barefoot Boy*.
3. John watched his speech and broke his habit of saying *an* for *and*.
4. His classmates saw that he was trying.
5. They helped him to break his bad habit.
6. Henry spoke too fast and jumbled his words.

Find the subjects and the predicates in the following sentences:

1. John and Henry were boys in the sixth grade.
2. These boys played together and rode their wheels to school together every day.
3. They talked and laughed and joked about their books and their games.
4. John, Henry, and Richard worked in a store after school and earned their own spending money.
5. All of these boys studied arithmetic, English, and history.
6. They worked hard and played hard.
7. John and Henry built a radio at John's home.
8. Richard and Henry went to John's home and listened to the music.

Write sentences containing—

1. A subject of one word and a predicate of one word.
2. A subject of two words and a predicate of one word.
3. A subject of two words and a predicate of two words.

Underscore your subjects once and your predicates twice.

When two or more words are used together as a

subject, the subject is said to be *compound*. *Compound* means made up of two or more parts.

When two or more verbs are used together to say something about the subject, the predicate is said to be *compound*.

99. MODIFIERS

You have learned how to find the subject and the predicate of a sentence. Of course you have seen that there are nearly always other words connected with the subject and predicate. For example:

The faithful postman delivers the mail regularly.

You see at once that the sentence tells about *postman*. There are two other words that tell something about *postman*. These words are *the* and *faithful*.

You will learn more a little later about the words that tell about a noun. They are called *adjectives*. *Faithful* tells what kind of postman he is. *The* does not tell much about him, but it does tell us that the sentence is about some particular postman; so it is said to *limit* the word *postman*. We might also say *this* postman or *that* postman or *another* postman. All of these words refer to the noun *postman* and are, therefore, adjectives.

You also see that the word that tells what the postman does is *delivers*. But there are two other important parts to the sentence. *The mail* tells what the postman delivers and *regularly* tells something about the way he delivers the mail. We might add other words to tell about the verb *delivers*. For example, we might say, *always* delivers mail regularly. The words that

are attached to verbs in this way are called *adverbs*. *Always* and *regularly* are adverbs.

Words attached to a noun or a verb to limit or change the meaning are called modifiers.

Read the following sentences and point out the modifiers of the nouns and verbs.

1. The white rabbit hopped rapidly into the woods.
2. The purple asters grow in the field.
3. The tired children sat on the floor.
4. The old man walked slowly with a cane.
5. Our new radio brings in distant stations easily.
6. The bright red berries are pretty on the bushes.
7. The boy gladly traded some guinea pigs for rabbits.
8. The little brown bird perched on a branch.
9. Tom's big dog came quickly.
10. The brown sugar is in the gray jar.
11. A red fox was slyly skulking through the woods.
12. The yellow grain was swaying beautifully in the breeze.
13. Wild ducks are flying swiftly over the pond.
14. The torn book was easily mended with glue.

Copy the following list and fill the blanks:

ADJECTIVE MODIFIERS

loyal	American
____	man
____	horse
____	book
____	vase
____	automobile

ADVERB MODIFIERS

spoke	distinctly
wrote	____
saw	____
swam	____
had arisen	____
had broken	____

Assignment for fast workers. Write sentences using your modifiers with the nouns and verbs in the lists you have made.

100. BUILDING A VOCABULARY

The Wonderful Lamp

Once upon a time, a poor boy named Aladdin had a singular lamp. It was a very shabby lamp, and neither Aladdin nor his good mother gave it a thought. But one day there was nothing to eat in the house, and the hungry boy decided to sell the old lamp. He thought that if it were clean and bright he might get a better price for it. So he began to rub it with a ragged cloth.

At the first touch, a genie sprang up. "What do you want, little man? I am your obedient slave," he said. The frightened boy just managed to stammer out that he wanted something to eat. Instantly the genie held in his hands a golden tray covered with a dainty napkin. On it was delicious food served in silver dishes.

That was but the beginning of Aladdin's good fortune. Whenever he wanted anything, he had but to rub his wonderful lamp, and his powerful servant came to grant his wish. He became immensely rich. He married the Sultan's beautiful daughter, and they lived in a magnificent palace. You may be sure that Aladdin always took good care of his precious lamp.

In this story find all of the adjectives. Write them in a list, and follow each adjective by the noun that it modifies.

Write a second list in which you substitute for each adjective another one that might be used in its place without changing the story. The class may work together in doing this, and the lists may be written on the board.

Read the story again, substituting the new adjectives for the original ones.

101. STUDYING THE PARAGRAPH THOUGHT

How many paragraphs are there in the story, *The Wonderful Lamp?* Each paragraph tells one part of the story. What does the first part tell? the second? the third?

1. Why did Aladdin and his mother think little of the lamp?
2. Why did Aladdin rub the lamp?
3. What happened when he rubbed it?
4. How did this affect Aladdin?

Make an outline like that on pages 160 and 161 showing the steps by which the story is told.

Tell the story.

Read a story in your reader or in some other book, paper, or magazine. Write a list of the things that happened. Read the story to your class, using this list as an outline. Each of the events you have listed in your outline should be the topic for a paragraph of your story.

The paragraph is a complete unit of thought in any composition either oral or written.

Written work. Write a paragraph of five or more sentences about one of the following topics or some other experience or observation:

1. Getting Ready for Santa Claus
2. A Trick I Taught My Dog
3. One Thing the Clown Did

4. My Best Christmas Present
5. Why I Was Tardy
6. My Small Brother's Questions

After you have written your paragraph, go over it carefully for the following points:

1. Does the first sentence tell what the paragraph is about?
2. Is there any sentence that does not belong in the paragraph?
3. Have you written a sentence every time? If you have, you can find the subject and the predicate.
4. Does every sentence begin with a capital and end with a period, a question mark, or an exclamation point?
5. Have you spelled every word correctly? Are you keeping your personal spelling list?

What are the paragraph points?

102. THE PARTS OF SPEECH

In talking about sentences you have learned that the different words making the sentences have names. You have learned that certain words are called *nouns;* other words are called *pronouns;* and other words *verbs.* Each word has its own special work to do, but two or more must work together to make a sentence. All the words of the English language have been named *according to the kind of work which they do in the sentence.* There are eight different duties which words perform in the making of sentences. Thus the words are divided into eight classes. These eight classes of words are called *parts of speech.*

What parts of speech do you know? Name them. As you study your English you will become familiar with the other parts of speech.

Oral exercise. Read the sentences given below and tell the part of speech of each word in italics:

1. A *vine grows* over the *door*.
2. *Mary took her camera* with *her*.
3. The *thrush sings* sweetly.
4. It is *I*. Let *me* in.
5. The *train moved* slowly out of the *station*.
6. *Tom caught* three *fish* with *his* new *rod*.
7. *We skated* on the frozen *pond*.
8. The *wind blew* the *tree* down.
9. *They* did not know the *way*.
10. *She gave* the *mail* to *us*.
11. A *hunter showed* the *boys their way*.
12. *I am* afraid *we shall be* late for *our train*.

103. STUDYING PARTS OF SPEECH

ADJECTIVES

You have learned that the noun and the verb are the most important parts of speech. Other parts of speech modify the nouns and verbs. These words are called *modifiers*.

The other day we were talking about the kind of boys and girls that we like best.

"I like a *brave* boy," said Archie.
"I want an *honest* boy for my friend," said Dick.
"I like a *jolly* and *generous* girl," said Amy.

You notice that the words in italics describe the boy and girl and give you clearer pictures of them. These words modify the *nouns* and are called *adjectives*.

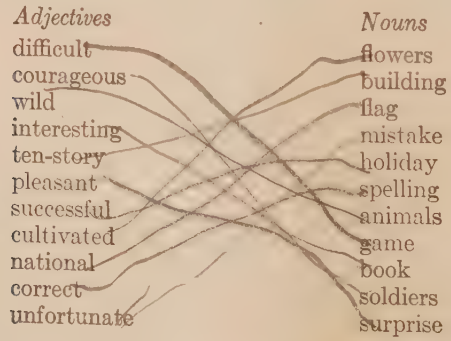
Tell the kind of boy or girl that you like.

Make a list of the adjectives that describe your best friend in the school. Read the list aloud to see if the rest of the class can guess the name of the boy or girl you describe.

Make a list of the adjectives that describe:

1. Your favorite flower
2. A pet animal
3. The flag
4. A room you like
5. Your favorite book
6. Any building

Copy the following list of nouns, putting before each one an adjective chosen from the list. Be sure that the adjective suits the noun.



Write sentences containing the different combinations of noun and adjective that you have formed from the list.

A word used to modify a noun or pronoun is an *adjective*.

Select one of the following topics on which to write a paragraph of five sentences:

1. The Storm
2. Learning to Swim
3. The Picnic
4. A Boat Ride
5. Camping Out
6. A Trip to the Mountains
7. At the Seashore
8. My First Day at School
9. Winter Sports
10. Vacation Fun
11. The Burning House
12. The Accident
13. Safety First
14. Earning My First Money
15. The Beautiful Sunset

Have you spelled every word correctly? If you are in doubt about any word, look it up in the dictionary. Write the word in your personal spelling list.

104. THE WORK OF ADJECTIVES

I

Each of the following expressions gives you a definite picture:

A *straight* road
A *broad* road
A *level* road
A *smooth* road
A *shady* road
A *winding* road
A *narrow* road
A *steep* road
A *stony* road
A *sunny* road

Think of a *road.* Now think of a *stony* road. How is your first idea changed by the word *stony?* How is it changed by the words *shady, winding, steep?*

Oral exercise. Read the ten adjectives that describe the road. You will find that each time a different

adjective is used, you have a different picture of the road. In other words, your picture of it is changed or *modified*. For this reason, the adjectives are said to *modify* the noun *road*.

You will often use this word *modify* in your study of the parts of speech.

When a word *describes* or *limits* the meaning of another word or group of words, it *modifies*.

Written exercise. For each of the following nouns write a list of adjectives that may modify its meaning. Place the adjective before the noun that it modifies, as shown on page 171.

journey
story
fire
house
city
battle
animal
game
invention
lesson

II

The adjectives that you have been studying *describe* nouns. There are other adjectives that *point out* or *number* nouns; as *the* book, *that* hat, *one* boy, *this* apple, *five* cents, *four* children.

An adjective may describe, number, or point out.

Read the following sentences and name the adjectives that point out or number the nouns:

1. One black crow sat on the fence.
2. That book is torn.
3. Three blind mice ran after the farmer's wife.
4. This apple is sour.
5. Many acorns were on the ground.
6. The soft snow covered the little shivering grasses.
7. Five children came to the party.

105. THE PLACE OF ADJECTIVES

Adjectives do not always stand before the nouns that they modify. Often they follow them, as in these sentences:

A scout is trustworthy.	A scout is obedient.
A scout is loyal.	A scout is cheerful.
A scout is helpful.	A scout is thrifty.
A scout is friendly.	A scout is brave.
A scout is courteous.	A scout is clean.
A scout is kind.	A scout is reverent.

Name all of the adjectives which describe a scout.

What little word *stands before* the word *scout* in every sentence?

A, *an*, and *the* are adjectives because they *modify* the noun so that it means one thing or a particular thing.

Write similar sentences, using an adjective to describe each of the following. Do not use the same adjective twice. Use *a*, *an*, or *the* before the noun.

lion	soldier
fox	diamond
rabbit	storm
wolf	tree
elephant	song

An *adjective* is a word that modifies a noun or pronoun. The adjectives *a, an,* and *the* are also called articles.

USING ADJECTIVES

In the story that follows put an adjective into each space.

Why the Robin's Breast Is Red

I will tell you why the robin has a —— breast. Long ago, the —— bear owned all of the northern country. But one

day a —— man and a —— boy came to this country. The robin was —— to see them, but the bear said, "I hope they will freeze."

One night the man was sick, and the —— boy was so —— that he let the fire go almost out. The bear was ——, but the robin was very ——. He flew off and got some twigs and kept the fire burning.

In the morning the man was ——, but the robin's breast was burnt by the fire. Ever since that time it has been ——.

106. PARAGRAPHS OF DESCRIPTION

Some paragraphs may aim to tell a story. Some paragraphs may picture or describe a person, a place, or a scene. Paragraphs may serve to explain something. Previous to this you have written paragraphs explaining how various articles are made.

Artists are not the only people who paint pictures. Poets and writers paint pictures also, but they use words instead of paints or crayons for their pictures. In almost all writing, as well as in speech, you will find picture words used. The most pleasing writers are those who use well-chosen picture words to describe people, places, or scenes.

You use words in your speech to describe nouns vividly, as, *many colored* leaves, *glossy brown* chestnuts, *snow white* horse. You use words suggesting motion to describe nouns, as, the *rustling* leaves, the *breaking* waves. You suggest or describe sound, as, the *chattering* brook, the *clanging* bell. You use words suggesting taste to describe nouns, as, the *puckery* persimmon, the *sour* apple. You use words to describe odors, size, time, temperature.

I

Suggest words that describe color to use with the following:

shoes	cat	lake	sun
lamb	house	sky	moon
dog	river	clouds	grass

Select words suggesting motion to describe the following nouns:

squirrel	flowers	birds	brook
duck	train	frogs	snow
boys	shadows	horse	clouds

Select words suggesting sound to fill the blanks in the following expressions:

1. The —— lion.
2. The —— dog.
3. The —— cat.
4. The —— hen.
5. The —— brook.
6. The —— horse.
7. The —— bell.
8. The —— boy.

Select words suggesting taste for the blanks in the following expressions:

1. The —— medicine.
2. The water of the ocean is ——.
3. Sugar is ——.
4. Vinegar is ——.
5. —— milk.
6. —— chocolate.
7. —— as a lemon.
8. —— cherries.

Select words suggesting temperature to fill the blanks in the following expressions:

1. A —— wintry day.
2. A —— August noon.
3. A —— April day.
4. —— water.
5. —— water.
6. —— water.

II

Here is a description of a trip across the Western plains many years ago. It tells about a mirage, an Indian village, and the broad prairies.

Make a list of the adjectives in their order for each paragraph.

If you are in doubt whether a word is an adjective, ask yourself whether it points out or tells something about a noun or a pronoun.

1. All day long we had toiled over the scorching plain, through clouds of grasshoppers that often struck us in the face with sufficient force to make the skin smart for several minutes. Once we had seen a mirage of a beautiful lake, fringed with trees and surrounded by green pastures which invited us to pursue its fleeting shadows, but we knew all about these deceptions by sad experience, and pushed steadily on over the burning sands.

2. The mirage we had seen was most delightful, representing a clear lake, with trees, meadows, and villages nestling on its shores, but it scarcely equaled the reality of the scene when, late in the afternoon, we ascended a rise in the prairie, and saw below us a wide stream lined with green trees, and on its banks a large Indian encampment.

3. We halted for a moment to admire the beautiful prospect. Through the majestic trees slanting rays of the sun shivered on the grass. Far away, winding like a huge silver serpent, ran the river, while near by in a shady grove stood the village with the children at play on the green lawns not made by hands. The white sides of the teepees shone in the setting sunlight, and the smoke curled lazily upward from their dingy tops. Bright ribbons and red grass, looking like streamers on a ship, fluttered from the lodge-poles, and gaudily dressed squaws and warriors walked about, or sat on the green sod under the trees.

—*Francis Parkman*

Read the selection, leaving out the adjectives. This will show you how much adjectives do to make the story interesting.

III

Written work. Write one or two paragraphs describing one of the following:

1. The Scene on Our Playground Before School
2. A Busy Street
3. The Toy Department in a Big Store
4. A Parade
5. Loading Cattle on a Car
6. A Round-up or Rodeo

Count the adjectives you have used. Read your description over carefully to see if you can put in some adjectives that will help to make the picture vivid.

Read your description to the class. Your classmates will vote for the most interesting description. While you are reading they will write the adjectives that help to make your picture clear and vivid.

107. THE PARTS OF SPEECH

ADVERBS

I

John did his work.

Can you tell by reading this sentence *how* John did his work?

Read the following sentences:

John did his work carefully.
John did his work cheerfully
John did his work quickly.

What words in these sentences tell you *how* John did his work?

What word in each sentence is helped most by these words? What part of speech is it?

Read the following sentences:

John did his work early.
John did his work immediately.

What words now tell you *when* John did his work?

What word in the sentence is helped most by each of these words? What part of speech is it?

Read the following sentences:

John did his work here.
John did his work there.

What words now tell you *where* John did his work?

What word is helped most by these words? What part of speech is it?

A word that tells how, when, or where an action is performed is called an adverb.

An adverb may modify a verb.

But adverbs can modify other parts of speech as well as a verb. Read the following sentences:

He walks *very* fast.
They talk *too* loudly.

What question does the word *fast* answer? What part of speech is it?

Notice that the word *very* modifies the adverb *fast*, and the word *too* modifies the adverb *loudly*.

Very and *too* are adverbs.

An adverb may modify another adverb.

She was *extremely* pretty.
Frank was *exceedingly* active.

What parts of speech are *pretty* and *active?*

How do you know?

How pretty was she?

How active was Frank?

Notice that *extremely* modifies the adjective *pretty*, and *exceedingly* modifies the adjective *active*.

Extremely and *exceedingly* are adverbs.

An adverb may modify an adjective.

Point out all the adverbs in the following sentences and tell what they modify:

1. The American soldiers were exceedingly brave.
2. They fought very bravely.
3. The path was dangerously steep.
4. The boys worked very industriously.
5. Their voices are unpleasantly loud.
6. Tom is unusually busy today.
7. The man was utterly fearless.
8. I am absolutely certain.

An *adverb* is a word that modifies a verb, an adjective, or another adverb.

II

The horse neighed, the lion roared, the wolf howled, the serpent hissed, and the buffalo bellowed.

Now write these facts as separate sentences, adding to each verb an adverb that tells *how*. Do not use the same adverb twice.

Written exercise. Copy the following sentences, adding an adverb. Be ready to say if it tells how, when, or where.

1. They will be here ——.
2. They are —— late.
3. He —— studies his lessons.
4. I —— read books of that kind.
5. Father came home very —— last night.
6. Let us try to get ——.

Find the adverbs in each paragraph. Then read the selection, omitting the adverbs and see how much vividness and force are lost.

Bears! Yes, there were bears. A huge grizzly was lazily nosing over a pile of garbage not more than fifty feet away. We vividly remembered that the grizzly bear has a villainously bad reputation, and our hearts thumped heavily as we nervously fingered our pocket knives, our only weapons.

A bit beyond the grizzly a black bear was ravenously devouring a large piece of meat. Suddenly the grizzly discovered that his sable companion had made a find. Would the black rascal divide up? Frankly, he would not. Mr. Grizzly growled threateningly. Mr. Black defiantly muttered something that sounded like—"Come and take it." Suddenly the grizzly lumbered toward the black bear. That was enough. The smaller animal quickly remembered that he had an engagement in the forest, and that he had always prided himself on keeping his appointments punctually.

108. REVIEW—VERBS, ADJECTIVES, AND ADVERBS

Make a list of the verbs, adverbs, and adjectives in the following selection:

The Escape

It was very cold. As the tide ran out, the schooner settled more and more on her beam ends. I hastily scrambled forward and looked over. Then I held the hawser in both hands for security, and dropped softly overboard. The water scarcely reached my waist. The sand was firm. I waded ashore in great spirits. Then I looked back and saw the "Hispaniola" lie heavily over on her side. About the same time the sun went fairly down, and the breeze whistled lonesomely in the dusk among the tossing pines.

Adapted —*Robert Louis Stevenson*

Oral exercise. Use in sentences four verbs telling things that you do in school.

Use in sentences four verbs telling things that you do at recess or after school. Try to use an adverb with each verb.

Use in sentences four verbs telling things that you do at home. Try to use an adverb with each verb.

Make a list of the subjects and predicates in the following sentences:

1. The Niger River flows through the west-central part of Africa.
2. It empties into the Atlantic Ocean.
3. The people along this river use mud barns for storing grain.
4. These barns look like huge mud jars.
5. The natives cover the openings at the top with mats.
6. They leave a hole in the side for ventilation.
7. All these storehouses rest on supports about one foot from the ground.

Assignment for fast workers. From a selection in your reader make as long a list of verbs, adjectives, and adverbs as you can in the time remaining.

109. REVIEW—COMMON AND PROPER NOUNS

Roger's home is in Detroit, Michigan. Last summer he went to Boston, Massachusetts, to visit his cousin Edgar. Edgar took him to see many interesting places. They went to the Old North Church, where lanterns had been hung to warn Paul Revere; to Faneuil Hall, and to the State House. They also went to Cambridge, where they saw the home of Longfellow and the buildings of Harvard University. Roger greatly enjoyed learning his history in this way.

Some of these nouns are the names of common objects of the same kind or class. Thus, *lantern* is a name common to all objects of that class. Such nouns are called *common* nouns.

Some of the nouns in the story refer to a particular person, place, or thing. These particular names are called *proper* nouns.

Name all the common nouns in this story.

Name all the proper nouns in this story.

With what kind of letter does each proper noun begin?

110. PRONOUNS—THE ANTECEDENT

I

You have learned that a pronoun is a word that takes the place of a noun.

Read the following sentences, filling the spaces with the right pronoun.

1. Mary said —— would make candy.
2. John said —— would make a fire.
3. If a person does not try —— will not succeed.
4. One of the children lost —— way.
5. The mother of the girls said —— would go, too.
6. One of the men offered to lend —— automobile.
7. —— went on a journey.

In choosing a pronoun, it is necessary to keep in mind the noun whose place the pronoun is to take.

The noun for which the pronoun stands is called the *antecedent*.

Name the antecedent of each pronoun in the above sentences.

II

PERSONAL PRONOUNS

Use *I*, *my*, *mine*, and *me* in sentences. These pronouns stand for the person speaking. Use *we*, *our*, *ours*, and *us* in sentences. For whom do these pronouns stand? Use *you*, *your*, *yours* in sentences. Can these pronouns stand for the same person as *I*, *my*, *mine*, *me*, *we*, *our*, *ours*, *us*? When will you use *he*, *his*, *him*, or *she*, *her*, *hers*, or *they*, *their*, *theirs*, and *them*? When will you use *it* or *its*?

Because these pronouns tell us whether the person for whom they stand is speaking, being spoken to, or being spoken of, they are called *personal pronouns*.

It is not used in the place of a person, except when speaking of a very young child, but it is called a personal pronoun.

A personal pronoun distinguishes the person speaking from the person spoken to, and the person, or object, spoken of.

III

Read the following columns. Then close your book and try to say them:

It is I.	It is we.	It was he.
It is he.	It is they.	It was she.
It is she.	It was I.	It was we.

IV

WATCH YOUR PRONOUNS

Fill the following blanks with the correct form of the pronoun:

1. It was —— who spoke.
2. Every one did what —— could.

3. Each child may write —— lesson.
4. I thought it was ——.
5. Would you do it if you were ——?
6. A person should think before —— speaks.
7. They have recited —— lessons.
8. It can't be ——.
9. It was not —— who recited.
10. Either you or —— may stand.

Written work. Copy the following sentences, filling the blanks with the correct pronouns:

1. I wasn't there, so it was not ——.
2. Tom was there, so it was ——.
3. Who sang? Mary did; it was ——.
4. We couldn't sing, so it wasn't ——.
5. As we knocked we called, "Open, it is ——."
6. Some one called, "Who's there?" I answered, "It is ——."
7. Who broke the fence? Some boys did; it was not ——.

Assignment for fast workers. Blindfold one pupil, who will stand in the center of a circle. One of the group of fast workers speaks a word. *It* asks, "John, did you speak?"

John answers, "No, not I," or "Yes, it was I who spoke."

The first pupil who makes a mistake in his answer must be *It*.

111. USING THE VOICE

I

TH (ASPIRATE)

1. Take the position for the breathing exercises.
2. Breathe in gently and deeply; breathe out slowly and easily.

3. Place the tip of the tongue close to the lower edge of the upper teeth.

4. Breathe in.

5. Breathe out, forcing the air between the tongue and the teeth.

This is *th* in *breath.*

6. Repeat ten times, breathing in deeply but easily each time, and blowing out on *th.*

Remember not to lift your shoulders in breathing.

Say after your teacher:

think	path	bath
three	hath	teeth
thirsty	faith	thin

Be careful each time to place the tip of your tongue against the lower edge of the upper teeth.

Take a deep breath for each word.

Force the air out between your tongue and teeth.

Think of other words that contain this same *th* sound

Write them down. Then, when called upon to do so, tell them to the other boys and girls, being careful when you speak the *th* to place the tip of your tongue against the lower edge of your upper teeth.

Read these sentences:

1. Thistles grow along the path.
2. Three times three are nine.
3. Think three times before you speak once.
4. My faithful dog, Rex, has strong white teeth.
5. He threatened to throw my thrift stamps away.

(Be sure to speak *wh* in *white* correctly.)

II

FOR READING

Through the air, Dame Thistle Down,
Slipping off her purple gown,
Flies a thousand different ways—
Ev'ry whispering breeze obeys—
North and South and East and West,
Till she sinks at last to rest
Where the thistles, thickly spread,
Offer her a prickly bed.

—*C. I. O.*

Notice, besides the *th*, other sounds that you have learned to make carefully:

down, gown —*ow*
whispering, where —*wh*
slipping, whispering —*ing*
last, rest —*t*

III

TONGUE TWISTERS

The careful, correct repetition of the following nonsense rimes will help you to enunciate more distinctly. Repeat them slowly at first, then more rapidly, but always distinctly.

Do you know the meaning of *repetition*, *enunciation*, *nonsense rime*, and *distinctly?*

When a twister, a-twisting, will twist him a twist,
For the twisting of his twist, he three times doth untwist;
But if one of the twines of the twist do untwist,
The twine that untwisteth, untwisteth the twist.

Quixote (kwĭk'sŏt) Quicksight quiz'd a queerish quidbox,
A queerish quidbox Quixote Quicksight quiz'd;
If Quixote Quicksight quiz'd a queerish quidbox,
Where's the queerish quidbox Quixote Quicksight quiz'd?

Robert Rowley rolled a round roll round,
A round roll Robert Rowley rolled round;
Where rolled the round roll
Robert Rowley rolled round?

Theophilus Thistle, the great thistle sifter,
Sifted a peck of silver thistles.

112. BUILDING A VOCABULARY

In each blank in the following story put a word chosen from the list given below.

A Thrilling Adventure

One —— night a man was —— along a —— road in East Africa. Here and there on the way were —— of high bushes that afforded —— —— places for —— beasts. All at once he heard a —— in one of them. Leaves —— and branches ——. Then two —— eyes —— at him from an opening. Suddenly, something —— at him out of the darkness. With a quick movement, he —— the speed of his car and struck the —— with his fender. The shock —— the creature ahead of him in the road, and he ran over it. The engine —— and the automobile came to a standstill. Leaping out, he —— and found that he had killed a lioness!

lonely	threw	glared
clumps	increased	rustled
lurking	animal	excellent
gleaming	dark	crackled
sprang	motoring	wild
stalled	commotion	investigated

Suggest other words that might be used in place of those in the list. Read the story again, substituting a new word for each word that you used from the list.

Your personal spelling list. Be sure to keep your personal spelling list. Master the words you have misspelled.

We could not see you *among* so many boys.
You *may* take my pen.
Can you speak French?

8. Common Errors Corrected

113. POEM STUDY

This is a poem by Sir Walter Scott. Listen closely while your teacher reads it.

I

Lochinvar

O young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And save his good broadsword, he weapon had none,
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske river where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen, and kinsmen, and brothers, and all.
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word),
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;
Love swells like the Solway, but ebbs like its tide,
And now am I come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips, and a tear in her eye.
He took her soft hand, ere her mother could bar,
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume.
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whispered, "'Twere better by far,
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall-door, and the charger stood near
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone! over bank, rush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran.
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

—*Sir Walter Scott*

Why was Lochinvar in such a hurry? How did he show his great desire to reach Netherby Hall? What kind of man was the groom whom Ellen's father had selected? Read the lines that tell you.

In what manner did Lochinvar enter Ellen's home? How did the father show his feeling? What is your feeling for the groom? What question does Ellen's father ask the intruder? What reply does Lochinvar make?

What do we learn in regard to Ellen's feeling for Lochinvar in the fifth stanza? What is the meaning of "Now tread we a measure"?

How did the father and mother feel? What did the bridegroom do?

What happened as told in the seventh stanza?

What does the poet say happened as soon as the elopement was discovered? Was Ellen brought back to her home?

The members of the class may now read the poem again. An understanding of the thought will help you to enjoy the poem fully.

II

The short selection given on the next page was written by Sir Walter Scott. It is taken from one of Scott's long poems, *The Lay of the Last Minstrel*, a Border tale of love and warfare. Because Edward Everett Hale uses this selection in his story, *The Man Without a Country*, most boys and girls think that he wrote it.

MY NATIVE LAND

Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd,
From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no minstrel raptures swell.

—*Sir Walter Scott*

From *The Lay of the Last Minstrel*

When you have been away for any length of time and you are returning home, how do you seem to travel? Do you look for familiar signs? Does it seem as if you could not wait? How do you feel when you finally arrive?

When people have been away from their own land, how do you think they feel as their ship gets nearer and nearer to port? What does Sir Walter Scott say about a person who does not rejoice at returning to his homeland?

If you have read Edward Everett Hale's story, *The Man Without a Country,* you know how that man felt when for a well-deserved punishment he was forced to call no land his native land.

114. WRITING LETTERS

I

The letter on the next page was written by Edwin Booth, the famous actor. In his thoughtful, kindly advice to his daughter he tells us something of his own experiences as he patiently studied to make himself a master of his art.

Do you think his letter is made more enjoyable because of the humor that is in it? Children sometimes resent advice. Do you think his daughter could possibly have resented his admonitions? How does the mention of Pip and St. Valentine help the letter? Is the letter as good without the humorous part?

If a busy actor could find time to compose such a charming letter for his daughter, surely we can find time to make our letters neat, grammatically correct, and as interesting to read as it is possible for us to make them.

Chicago, Illinois
March 2, 1873

My dear, big Daughter,

Your last letter was very jolly and made me most happy. Pip (the dog) is yelping to write to you and so is your little brother, and St. Valentine, the bird; but I greatly fear they will have to wait another week, for you know, I have to hold the pen for them and I have written so many letters today my hand is tired. Don't you think it jollier to receive silly letters sometimes than to get a repetition of sermons on good behavior? It is because I desire to encourage you in a vein of pleasantry which is most desirable in one's correspondence as well as in conversation that I put aside the stern old father and play papa now and then.

When I was learning to act tragedy, I had frequently to perform comic parts in order to acquire a certain ease of manner, that my serious parts might not appear too stilted; so you must endeavor in your letters, in your conversation, and your general deportment to be easy and natural, graceful and dignified. But remember that dignity does not consist of over-becoming pride and haughtiness; self-respect, politeness, and gentleness in all things and to all persons will give you sufficient dignity.

Well, I declare I've dropped into a sermon after all, haven't I? I'm afraid I'll have to let Pip and the bird have a chance, or else I'll go preaching till the end of my letter. You must tell me what you are reading now and how you progress in your studies and how good you are trying to be. Of that I have no fear. . . .

Love and kisses from your grim old

Father

II

Write a letter to one of your boy cousins telling him about:

1. A Chestnut Hunt
2. A Sleigh Ride
3. A Straw Ride
4. A Ride on the Hay Wagon
5. A Coasting Party
6. Thanksgiving Day
7. St. Valentine's Day
8. St. Patrick's Day
9. Christmas Eve
10. The Day of the Parade

Before you write the letter, answer the following questions:

1. Where do you place the heading?
2. What do you put in the heading?
3. What marks of punctuation do you use in the heading?
4. Where do you place the salutation?
5. What mark of punctuation do you place after the salutation?
6. Where do you use capital letters in your salutation?

7. Where do you begin your letter?

8. What mark of punctuation do you place after the complimentary close?

9. Where do you use capital letters in the complimentary close?

10. Where do you sign your name?

11. Plan your letter, paragraph by paragraph, by writing the topic of each paragraph.

12. Remember the *paragraph points.*

Place your letter in an envelope. Direct the envelope properly.

WHAT DO YOU KNOW ABOUT LETTER WRITING?

Be prepared to answer in complete sentences the following questions:

1. What are the four principal parts of a letter?

2. What punctuation should there be between the city and state in the heading of a letter?

3. What mark of punctuation do you place after the salutation in a friendly letter?

4. Where do you place the return address on the envelope?

5. What mark of punctuation do you place after an abbreviation?

6. Do you place a colon after the salutation in a business letter?

I *have seen* many of them.
They *saw* us.
I *saw* them.
She *gave* us four.

9. Common Errors Corrected

115. FORMING GOOD SPEECH HABITS

I

Practice saying the following expressions until your ear is familiar with the sound and you have acquired the habit of speaking them:

It is *I*.
It is *he*.
It is *she*.
It is *we*.
It is *you*.
It is *they*.

I am going to the circus.
John and *I* are going to the circus.
We are going to the circus.

Mary and *he* are friends.
She and John are friends.
She and *he* are friends.
They are friends.

II

Oral exercise. In each blank in the following sentences use the pronoun that stands for the noun in parenthesis:

1. It was —— who told me all about it. (Mary)
2. It is —— who have done this. (boys)
3. When I called, "Who is there?" Mary answered, "It is ——." (Mary)
4. I think it is ——. (Frank)
5. It was —— who won the game. (Clara and Helen)
6. It was —— who spoke to me. (Ernest)
7. It wasn't —— who did it. (Dorothy)
8. It was neither —— nor —— who said it. (Jim nor Ella)
9. It is —— who is whistling. (Joe)

10. Was it —— who gave it to you? (Florence)
11. It wasn't —— who called you. (the speaker)
12. Is it —— who is wanted? (the speaker)

116. CORRECT USAGE

DOUBLE NEGATIVES

Boys and girls often say, "I haven't no paper." They do not stop to think that they really are saying, "I have *not* what?" "No paper." Then if I have not *no paper*, I must have some paper. They are not saying what they mean. What they mean is, "I have *no* paper" (one negative), or, "I *haven't any* paper" (one negative).

Study these statements:

I have not — what?
I have not — (no paper). Then I must have paper.
I have not (paper).

Oral exercise. Study these sentences, then decide upon the correct form:

1. I don't know (anything, nothing) about it.
2. He doesn't care for (anybody, nobody) but himself.
3. He isn't (never, ever) coming to see us.
4. I (can, can't) hardly stand.
5. He knows scarcely (anything, nothing).
6. She could not be (any, no) better if she were an angel.
7. There isn't (any, no) lemonade left.
8. James couldn't stand the strain (no, any) longer.
9. He (has, hasn't) only one left.
10. He (has, hasn't) been here but once.
11. He (is, isn't) scarcely two years old.
12. He (can, can't) hardly walk.
13. The baby doesn't know (any, no) better.

14. We haven't (any, no) more strawberries.
15. He (has, hasn't) nothing to do.
16. He (has, hasn't) but one more.
17. I don't wait for (nobody, anybody).
18. He doesn't work for (nobody, anybody).
19. He won't give up for (anybody, nobody).
20. He hasn't (no, any) friends.
21. He can't get (anybody, nobody) to work for him.
22. He doesn't know (nobody, anybody) here.
23. I can't hear (anybody, nobody).
24. She hasn't spoken to (nobody, anybody).
25. We (have, haven't) only one.

117. BUILDING A VOCABULARY

I

Substitute for each of the italicized words in the following sentences a word expressing the same idea. Such a word is called a *synonym*. Use your dictionary if necessary:

1. *Work* is good for everyone.
2. The sky was *brilliant*.
3. The private showed great *bravery* in battle.
4. The boy *replied*, "Yes, I will go as quickly as possible."
5. I *asked* him to go on an important errand for me.
6. Henry *gave* his friend a book on his birthday.
7. I *took* the apple mother offered me, instead of the orange.
8. I received many Christmas *presents*.

What part of speech is each of the words you have substituted?

Words having the same or nearly the same meaning are called *synonyms*.

There *are* six of them.
It is *I*.
She told Mary and *me* to go.
Are they coming?
They *are* here.

10. Common Errors Corrected

II

Give one or more synonyms for each of the words in this list. Use your dictionary if you are not able to give synonyms for any of the words:

ask	fret	capable	clever
dwell	sorry	rush	bold
listen	great	wrong	pardon
add	anger	bad	agreeable
hunt	beautiful	correct	benefit
blame	faithful	harsh	kind

Synonyms are words which are alike or nearly alike in meaning.

III

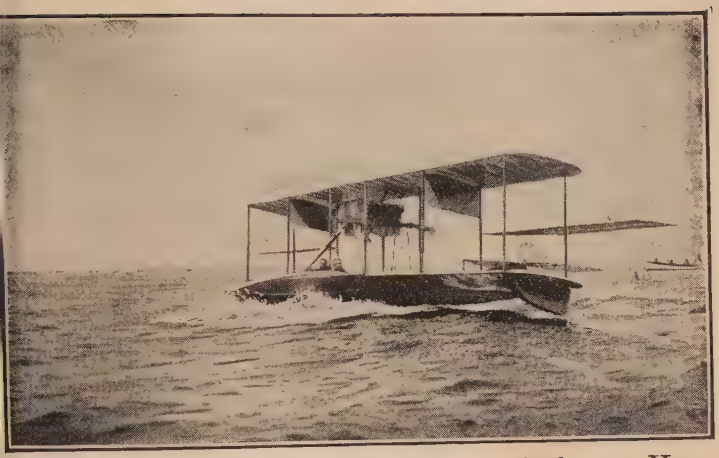
Find the words in this exercise which are synonyms:

noise	recreation	wrath	hubbub
anger	clamor	play	fun
sport	ill-temper	confusion	fury
anxiety	dread	pastime	care
heed	disturbance	concern	timidity

Assignment for fast workers. See how many words you can make out of the letters in the word "miscellaneous" within the time the teacher assigns.

Do not use a letter in any one word more times than it occurs in the word "miscellaneous."

118. STUDYING A PICTURE



Many if not all of you have seen an airplane. Have you seen a hydroplane? If you have, you know the kind of plane shown in the picture. Tell your classmates where you saw it. Why is this type of plane called a hydroplane? Where can a hydroplane sail that an airplane cannot?

Columbus crossed the ocean in a Spanish ship called the "Santa Maria" taking two months for the voyage. Now we can cross the ocean in a different type of craft in a few days. Can you tell in what kind of craft these quick passages are made?

I

Name the different kinds of ocean-going craft that you know about.

Bring to class pictures of as many as you can obtain.

Should you like to make a booklet of the different kinds of ocean-going craft, beginning with the "Half

Moon" and including famous pioneer ships such as the "Mayflower," the ship of the Pilgrims; the "Welcome," the ship in which William Penn came to America; the "Roosevelt," the ship in which Peary went to the North Pole; the "Clermont," Fulton's first steamboat?

It will be interesting to include pictures of the modern ocean liner and the present day battleship and other naval vessels, as well as pictures of the different types of aircraft.

II

Class project. Make a class booklet containing pictures and descriptions of different kinds of craft. Each pupil should be responsible for one picture and its description. See who can write the most interesting paragraph about his picture.

After you have written your paragraph, go over it carefully for the *paragraph points*.

119. TEST

Words which mean the same thing are called *synonyms*.

Example: take, accept.

Words which are pronounced the same but have not the same meaning are called *homonyms*.

Example: buy, by.

Directions. Number your paper for twenty answers. If the two words given are synonyms, write the capital letter *S* after the number; if the two words given are homonyms, write the capital letter *H* after

ne number; if the two words given are neither syno-yms nor homonyms, write the capital letter *N* after ne number.

1. blue — blew
2. knew — new
3. big — large
4. no — know
5. strike — smite
6. slim — slender
7. too — two
8. our — hour
9. horse — dog
10. joy — happiness
11. go — leave
12. pear — pair
13. lively — quick
14. rode — road
15. leap — jump
16. eight — ate
17. wide — broad
18. in — inn
19. saunter — stroll
20. begin — commence

120. SPEAKING CORRECTLY

REVIEWING TROUBLESOME WORDS

I

Pronounce these words. Use the dictionary if nec-essary:

Tuesday	errand	chocolate	usually
yesterday	apron	radishes	twice
surprise	vegetable	kettle	often
chimney	several	nuisance	just
window	pumpkin	violet	eleven
nothing	oyster	duty	because

II

Write a short story on one of the following topics. Use the topic as your title. Use as many words from the list as you can. Several of you may read your stories to the class. In doing so, be especially careful to pronounce the difficult words correctly. Stand before the class when you read.

1. The Day I Kept House
2. Unexpected Guests
3. My Garden
4. My Jack o' Lantern
5. When I Went to Market

III

FORMING GOOD SPEECH HABITS

Here are some correct expressions that should become familiar to you. Read them over many times until you have formed the habit of using them instead of the incorrect expressions that are often used in their place. Return to them and study them until you *know* them.

1. I shouldn't go, if I were you.
2. If I were he, I should try to do my best.
3. This is as far as I can go with you.
4. She sits back of me in school.
5. Our garden is back of the house.
6. Their living room is back of the store.
7. I didn't know she was that kind of girl.
8. Do you like this kind of story?
9. I had nothing to do with it.
10. I hadn't anything to do with it.
11. I didn't do anything to him.
12. I did nothing to him.
13. My dress is different from hers.
14. He is very different from his brother.
15. Take hold of this rope, will you please?
16. We all took hold of the line and pulled hard.
17. I should have told you if I had known.
18. He has not gone yet.
19. Do it as I do.

Notice the following expressions. Have you formed the habit of using them correctly?

1. If I were you (not *was*)
2. If I were he
3. Our garden is back of the house (not *in back of*)
4. That kind of girl (not *that kind of a*)
5. This kind of story
6. I had nothing
7. I hadn't anything
8. I didn't do anything
9. I did nothing
10. My dress is different from hers (not *different than*)
11. Take hold of (not *a-hold of*)
12. I should have told (not *should of*)
13. He has not gone yet (not *did not go yet*)
14. Do as I do (not *like I do*)

I had *nothing* to do with it.
I had not *anything* to do with it.
I did *nothing* to him.
I did not do *anything* to him.

11. Common Errors Corrected

IV

Oral exercise. Be prepared to choose the correct form of the word or words in parentheses in the following sentences:

1. If I (was, were) a bird, I'd fly to the forest.
2. If I (was, were) a fairy, I'd make wishes come true.
3. I want that (kind of, kind of a) broom.
4. I sit (in back of, back of) my best friend at school.
5. In this case the boys stand (in back of, back of) the girls.

6. I like that (kind of, kind of a) story.
7. Mother told me to get this (kind of, kind of a) pan.
8. She told me to talk, but I hadn't (anything, nothing) to say.
9. I have not told him (nothing, anything) about it.
10. He said he didn't do (nothing, anything) wrong.
11. I have done (nothing, anything) wrong.
12. My writing is different (from, than) hers.
13. This is a different color (from, than) that.
14. If I throw you the rope, will you take (hold of, a-hold of) it?
15. We must take (hold of, a-hold of) hands in this game.
16. If I had known it, I (should have, should of) told you about it.
17. I (should have, should of) made a birthday cake if I had known how.
18. It is late, but they (have not gone yet, did not go yet).
19. The soldiers (have not gone yet, did not go yet) to the Armory.
20. If you stand (as he does, like he does), you will stand correctly.

121. REVIEWING VERB FORMS

I

You have already learned to use many word forms that you will now recognize as verbs.

give	gave	given
take	took	taken
ring	rang	rung
sing	sang	sung
speak	spoke	spoken
shake	shook	shaken
begin	began	begun
freeze	froze	frozen
see	saw	seen
go	went	gone
lend	lent	lent
shine	shone	shone

The verbs in the first two lists are never used with *have, has,* or *had.*

II

Oral exercise. Practice saying the following expressions, then use another verb from the list given on page 204 in place of *give,* and repeat the list.

I give	I gave	I have given
You give	You gave	You have given
He gives	He gave	He has given
We give	We gave	We have given
You give	You gave	You have given
They give	They gave	They have given

III

Be prepared to select the correct form of the verb in each of the following sentences:

1. I (saw, seen) the man go.
2. The janitor has (rung, rang) the bell.
3. She (lay, laid) down to rest.
4. He (swam, swum) across the lake.
5. The horse has (broke, broken) his bridle.
6. The man has (eat, ate, eaten) his dinner.
7. He (drank, drunk) the milk.
8. They have (lain, laid) the pavement.
9. The men (come, came) home yesterday.
10. The choir (sung, sang) the song.
11. We had (saw, seen) the moving picture.
12. The bells (rung, rang) on Christmas day.
13. She had (laid, lain) down for a rest.
14. He had (swum, swam) across the lake.
15. We (ate, eat) our dinner.
16. The men had (came, come) home last week.
17. The choir have (sung, sang) the anthems.

Find all the verb phrases in this exercise.

Written exercise. Write sentences using the different forms of *ring*, *sing*, *see*, and *go*.

Assignment for fast workers. After each verb given below, write as many adverbs as you can which could be used with that verb to suggest vivid action.

fell	sang
spoke	worked
blew	shouted
played	answered
ran	whistled

122. STUDYING A TRUE STORY

How Roosevelt Became Strong

Theodore Roosevelt, who was President of the United States from 1901 to 1909, was a brave soldier and a fearless hunter and explorer. After he had completed his second term as President, he went on two long exploring expeditions in Africa and South America. In these expeditions he always showed the same unfailing courage that had marked his political and military career.

It is hard to realize that this strong, courageous man was once a sickly, timid boy who depended upon his younger brother for protection. From babyhood Theodore had been a delicate child, and his parents had taken him to many places in search of health. When he was about thirteen, they sent him to Maine, hoping that the northern air would benefit him. During the journey he met two boys who began to tease and torment him. Theodore was no coward, but he was helpless in the hands of these boys, and he was ashamed of his helplessness.

While he was in Maine, he began to think of the difference between himself and the heroes he had read about and admired. He made up his mind that he must get to work at once if he wanted to be the kind of man that does things.

When he returned home, therefore, he set vigorously to work to become strong, healthy, and courageous. He said that he made it a principle always to act as if he were not afraid. He began his training by taking lessons in boxing. He also learned to ride horseback, to play outdoor games, and to do everything that would make him physically fit. Without this physical vigor he never could have become the greatest leader America had had for a half century.

What can you tell of the character of Roosevelt from this story? All boys admire physical strength. Do you think it is possible for every boy to make himself stronger physically?

Write a paragraph on one of the following topics:

1. Why Roosevelt Wished to Be Strong
2. How Roosevelt Became Vigorous
3. What I Could Do to Become Strong
4. Things That Injure Health

Examine your paragraph for the paragraph points. Can you tell what the *paragraph points* are?

Assignment for fast workers. In the beginning of the second chapter of his autobiography, Roosevelt tells of the incident that made him determined to become strong. Read this story and be prepared to tell it to your classmates.

123. STUDYING THE PARAGRAPH

I

You have learned that the main thought of a paragraph is expressed in the *topic sentence.* The topic

sentence is usually the first sentence of the paragraph. You have also learned that the other sentences of the paragraph explain or add to the thought of the topic sentence.

Read the following paragraph from "The Mole Awakes":

The mole is a reversible machine. He can run forward or backward at will. Probably as a result of this habit, it is wonderful how alike are the two ends of his body, his nose and his tail. Each is slender and each is bare; each is very sensitive, and the tail is just about as long as the nose. I think he uses whichever happens to precede as a feeler when he is making his way through his tunnel. For once having made a good big runway, he is very apt to keep on using it through the season. I doubt not he is often forced to travel backwards through his burrow. Then his tail must serve him as an effective guide.

Use the dictionary if you do not know the meaning of any word in the paragraph printed above.

What is the topic of this paragraph? Do all the sentences explain, or add to, the thought of the topic sentence?

Study the following paragraphs to find the topic of each paragraph. Do all the sentences explain, or add to, the thought of the topic sentence? Can you find any sentence that should not be included in the paragraph?

1. The ant is a very busy insect. She works from morning until night building her home, caring for the eggs, searching far and wide for food. She looks after the young; she defends the nest; she carries on war with other ant colonies. With all these things to do, she is never idle. She has a little head and a large body.

2. The snow was deep in the forest. Every twig and branch was covered with a snowcap. The trees were bent to the ground by their heavy burden. The low bushes were hidden from sight. Tom wishes to go coasting. Great mounds of snow marked the places of fallen trees. It was very still in the forest.

II

Written exercise. Robinson Crusoe was wrecked alone on an island in the middle of the sea. Write a topic for each of the two following paragraphs about his adventures:

My next care was for some ammunition, and arms. There were two very good fowling-pieces in the great cabin, and two pistols. These I secured first, with some powderhorns, and a small bag of shot, and two old rusty swords. I knew there were three barrels of powder in the ship, but knew not where our gunner had stored them, but with much search I found them, two of them dry and good. These two I got to my raft with the arms.

Now I thought myself pretty well freighted and began to think how I should get to shore with them, having neither sail, oar, or rudder, and the least capful of wind would have overset all my navigation. I had three encouragements: 1. A smooth calm sea. 2. The tide rising and setting in to the shore. 3. What little wind there was blew me towards the land. Thus, having found two or three broken oars belonging to the boat, I put to sea with my cargo.

Write an imaginary paragraph about Crusoe's trip to shore with his cargo. Tell what he would have done if his raft had tipped. Would he have had any difficulty in using his oars? Tell about landing the cargo, or perhaps you can make your paragraph more interesting by having his raft wrecked. If so, describe his feelings.

The class will decide which is the most interesting paragraph.

III

Choose one of the following topic sentences and write a paragraph about it:

1. I shall always remember the first time I saw an airplane.
2. Forest fires are very destructive.
3. We spent a day in the woods.
4. Our class went on an excursion.
5. Nature is preparing for winter.
6. She is a very popular girl.
7. An airplane flew over our house one day.
8. Do good roads pay?
9. Some people think that birds are destructive.
10. It was a most destructive fire.

When you have finished your paragraph, read it over carefully to see that all the sentences explain, or add to, the topic sentence.

After you have written your paragraph, go over it carefully for the *paragraph points*. Go over it again to see if you have misspelled any words. Do you find in it any words you have learned to spell from your personal spelling list?

He and *I* will go.
It looks *as if* it would rain.
He sits *back* of me.
We girls can do that.

12. Common Errors Corrected

124. REVIEW—MARKS OF PUNCTUATION

1. Gold is a precious metal.
2. Is iron a precious metal?
3. Here comes the parade!
4. "John," said Mary, "will you answer the telephone?"

Give the rule that tells you what mark to use after each of the sentences given above. What rule tells you how to punctuate a quotation?

Read the following story:

once upon a time the trees tried to find someone to be their king

they went to the olive tree and said olive tree come and be our king

but the olive tree said why should i be your king my maker sent me here to bear my olives i cannot leave my task to be your king

then the trees asked the palm tree the apple tree and the vine to be their king but each gave a similar answer as the olive tree

at last the trees went to the bramble bush and said bramble bush come and be our king

the bramble bush said i bear no fruit i have no task to leave I may as well be your king

so the bramble bush became king

You find the story difficult to read because there are no marks of punctuation to help you. Copy the story, putting periods, question marks, commas, quotation marks, and capital letters where they belong. Read the story as you have punctuated it, giving the reason for each mark that you use. You find it much easier to understand, do you not?

125. BUILDING A VOCABULARY

The Burning Mine

Early one morning in February, 1859, some miners discovered a fire in the mine where they worked. They promptly reported the fact to the operators of the mine. Efforts were immediately made to put out the fire, but they were wholly unsuccessful. That fire is still burning. For several years it made apparently little progress. But since 1900 it has been burning very fiercely. It is steadily eating up millions of tons of coal. Men are kept constantly at work fighting the fire. As a result, it does not spread rapidly, but it is an almost hopeless task to try to put it out. Many large cities could be comfortably heated by the coal that is being burned in that Pennsylvania mine.

Make a list of the adverbs in this exercise. Try to find them all.

If the adverb modifies a verb, write the verb *before* it. If it modifies an adjective or an adverb, write the adjective or adverb *after* it. Tell whether the adverb shows *how*, *when*, or *where*.

Write other sentences, using in them the adverbs given in the selection above.

126. USING THE VOICE

TH (vocal)

The *th* that you have learned to form and speak correctly has a twin brother. The brothers are so exactly alike that when you see them you cannot tell them apart. But neither one can pretend to be the other, as mischievous twins sometimes do. For, while they *look* alike, they *sound* quite unlike.

In the sentences that you have just read, the other

sound of *th* belongs to the words *the, that, brother, them, neither, other, they.*

1. The new *th* is made by the same position of the tongue as the first one you learned.

2. Tell what the position is.

3. Place your tongue in position and then say after your teacher: *the, that, them, they.*

4. Notice that this sound of *th* is made by blowing out between the tongue and teeth, just as the other was made. At the same time you heard a sound coming from the throat. Put your fingers on your throat as you pronounce *that,* and you will feel the vibrations.

5. Breathe in deeply but gently.

6. Place the tongue in position for *th.*

7. Breathe out on the *th,* making the throat sound.

8. Be sure not to let the tongue come outside of the teeth.

Write down all the words you can think of that contain this sound of *th.* It is called the *voiced* or *hard th.* The sound of *th* in *thin* is called the *soft* or *aspirate th.*

Pronounce the words you have written, watching carefully the position of your tongue as you speak each word.

127. A STORY TO FINISH

I

AN AUTOBIOGRAPHY

An autobiography is the story of a person's life written by himself.

I am an old, old clock, and I have lived in this schoolroom for many, many years. During my life here I have seen queer things happen. One hot day in June, when the windows and doors were all open, ——

Complete the sentence.

Continue the story, sentence by sentence, until the paragraph is finished.

How will you decide whether any sentence belongs in the paragraph?

What is the paragraph thought? Write it as the title of the story. Be sure to leave a blank line between the title and the story.

Make your verbs, adverbs, and adjectives exactly express your thoughts.

II

Tell the story that might be told by—

1. The hall clock
2. The kitchen clock
3. The armchair by the fireside
4. The old oak tree
5. A worn-out automobile
6. An old scratched desk in the schoolroom
7. The pump
8. A ragged schoolbook
9. An old gun
10. A doll in the toy closet
11. The attic

What name is given to an account or story of one's life written or told by himself? Who is telling about his life in your story? Is it an autobiography? Can you name any other autobiographies? *The Making*

of an American by Jacob A. Riis is an autobiography of Mr. Riis. It is a most interesting one.

Assignment for fast workers. Prepare to tell a story from *The Making of an American*, Roosevelt's autobiography, or some other story about a great man.

128. A REVIEW OF SENTENCE FORMS

You have studied two ways of classifying sentences. The first divides them according to their meaning. The second shows their grammatical form.

With respect to meaning, sentences are classified as declarative, interrogative, imperative, and exclamatory.

With respect to grammatical form, sentences are classified as simple, compound, and complex.

Oral exercise. Give an example of each kind of sentence in the two classifications mentioned above.

Written exercise. Write two original examples of each kind of sentence.

129. REVIEWING THE COMPOUND SUBJECT AND THE COMPOUND PREDICATE

A big boy came out of the house.

Point out the subject and the predicate of this sentence.

Do you see any difference between this sentence and the one that follows?

A boy and a girl came out of the house.

How many persons are spoken of in this sentence? How many nouns are used to stand for them? How many things are said about the boy and the girl?

The two nouns, *boy* and *girl*, make up the subject of the sentence. When a subject is made of two or more nouns or pronouns it is called a *compound subject*. *Compound* means made of two or more parts.

Compare the following sentence with the two given on the previous page.

A boy came out of the house and walked down the street.

What is the subject of the sentence? Is it simple or compound?

How many things are said about the boy? When a predicate says two or more things about a subject it is called a *compound predicate*.

A boy and a girl came out of the house and walked down the street.

What is the subject of this sentence? What is the predicate?

A simple sentence may have a compound subject, a compound predicate, or both.

A compound subject is one that is made up of two or more nouns or pronouns having the same predicate.

A compound predicate is one that is made up of two or more verbs having the same subject.

Oral exercise. Point out the compound subjects and the compound predicates in the following simple sentences:

1. The mountain and the squirrel had a quarrel.
2. They fought the dogs and killed the cats and bit the babies in their cradles.
3. Androcles and the lion became fast friends.
4. We fished, swam, rowed, and tramped during the delightful vacation.

5. Dogs, cats, rabbits, birds, and books were his constant companions.

6. The deer paused, lifted his head for a moment, and then fled through the thicket.

7. Skies, sun, moon, and stars declare the glory of God.

8. The wind wailed, and shook the very foundation of the house.

9. Columbus landed, knelt, kissed the earth, and thanked God for his discovery.

10. Soldiers and sailors serve their country in time of war.

11. Men, women, and children enjoy the city parks on a sultry day in summer.

12. Many of the boys and girls of Philadelphia visited Valley Forge on Washington's Birthday and tramped over the frozen hillsides.

Written exercise. Write six simple sentences about something you have seen, heard, or done lately. Let two of your sentences have compound subjects; two compound predicates; and two compound subjects and compound predicates.

Your teacher may ask you to write some of your sentences on the blackboard. Your classmates will tell you the kinds of subjects and predicates your sentences contain.

130. FORMING GOOD SPEECH HABITS

Do the following expressions still trouble you? Read them over and over again until you know them. When you have learned them you will use them correctly without thinking about them.

1. Doesn't he ——?
   Doesn't she ——?
   Doesn't it ——?

   He doesn't ——.
   She doesn't ——.
   It doesn't ——.

2. Isn't he ——?	He isn't ——.
Isn't she ——?	She isn't ——.
Isn't it ——?	It isn't ——.
3. Aren't we ——?	We aren't ——.
Aren't you ——?	You aren't ——.
Aren't they ——?	They aren't ——.
4. Weren't we ——?	We weren't ——.
Weren't you ——?	You weren't ——.
Weren't they ——?	They weren't ——.
5. Am I not ——?	I'm not ——.

Written exercise. Write sentences containing these expressions. Read your sentences to the class.

131. BUILDING A VOCABULARY

A Corn Roast

Have you ever taken part in a corn roast? I do not mean a city imitation corn roast, with cordwood —— at a coal and wood supply depot, and corn —— at a corner grocery, but a genuine country affair.

In the first place, it should be gotten up on the spur of the moment, suggested by a touch of frost in the late August or early September air. Runners are —— around to —— the fun-loving individuals of the coming frolic. Larders are —— of butter and salt. Automobiles are ——, and then the sport —— in earnest, just long enough before dark for the remaining preparations. On the way to the woods the fairest looking cornfield is ——, the farmer ——, and, if he —— to be good-natured, the boys and girls themselves —— the corn. It —— all the sweeter for their labors.

Laden with the provisions for the feast, the merry crowd —— on to a favorably located bit of woodland. The organizers of the expedition —— the party into two groups. One of these —— for kindling and heavy wood, which they —— with the axes —— for the purposes. The other —— long, stiff branches of saplings which they —— at the end, one

piece for the boys and girls. These labors over, they —— pout at a respectful distance from the roaring pile and —— tories until the bright flames have —— down and a glowing ed of hot coals ——.

Then, with their ears of corn firmly —— upon the long, harpened sticks, the jólly party —— the fire and amid hrieks of laughter —— the corn to a luscious brown. Butter nd salt —— the process. Can you —— greater fun than his?

Fill in the blanks with verbs selected from the ollowing list:

drive	shorn	selected	purchased
complete	chop	remains	forages
sharpen	pick	bought	interviewed
imagine	surrounds	begins	gather
tastes	divide	fastened	commissioned
roast	notify	happens	cuts
tell	shared	died	make
cook	brought	sing	build

Are any of the words in this list new to you? If they are, look them up in the dictionary.

132. STUDYING THE PARAGRAPH THOUGHT

Study the steps by which the account of a corn roast has been made clear to you. You can do this by getting the thought of each of the four paragraphs. You will find that they tell about:

1. A real country corn roast
2. The preparations before going to the woods
3. The making of the fire in the woods
4. The roasting and eating of the corn

In a similar way, plan to tell how to arrange and carry out one of the following:

1. A Hallowe'en Party
2. A Christmas Eve Party
3. A Summer Picnic
4. A Straw Ride
5. A Barn Dance
6. Playing Indian

133. USING VERB FORMS

I

USING THE VERB *LIE*

One of the meanings of the verb *lie* is to rest.

1. Our cat often lies by the open fire.
2. Sometimes when it is very cold, Fido lies on the other side of the fireplace.
3. Yesterday they both lay there fast asleep.
4. They had lain there an hour when Jack came home.
5. They did not lie still very long after Jack came.

Present	*Past*	*Complete* (have, has, had)
lie	lay	lain

Copy the following sentences, filling the spaces with some form of the verb *lie*, meaning to rest:

1. Mother —— on the couch when she is tired.
2. Yesterday afternoon I —— down for a nap.
3. I had —— there only a little while when I heard the girls playing outside.
4. The British man-of-war —— at anchor.
5. In the heart of a seed,
   Buried deep, so deep,
   A dear little plant
   —— fast asleep.
6. The sun is not abed, when I
   At night upon my pillow ——.
7. They thought 'twould be better that stormy night
   To —— down and sleep than to quarrel and fight.

8. The angel of the flowers one day
   Beneath a rose-tree sleeping ——.
9. The sea and the sky
   —— like a load on my weary eye.
10. The snow did not —— on the ground.

II

USING THE VERB *LAY*

The verb *lay* means to place.

Present	*Past*	*Complete* (have, has, had)
lay	laid	laid

One of you may stand at the front of the room and give the following directions, calling on a different child each time. Each child must obey the order promptly, and then tell what he did.

1. Lay your history on your desk, ——.
2. Lay the chalk on the blackboard ledge, ——.
3. Lay your arithmetic paper inside of your book, ——.
4. Lay your spelling book on the teacher's desk, ——.
5. Lay your pencil on your desk,——.

Written exercise. Copy the following sentences, filling the spaces with a form of the verb *lay:*

1. Who stole the four eggs I —— and the nice nest I made?
2. The rain has —— the dust.
3. I have —— out all my things ready for school.
4. John —— his fishing line on the porch steps.
5. Father —— his watch on the bureau every night.
6. Did you —— your coat on the bed?
7. Fred —— his bag of marbles on the table.
8. Our hens —— a great many eggs.
9. Stuart —— his skates on the doormat.

10. Frank has —— the wood on the hearth.
11. The mason —— the bricks on the wall.
12. May —— her book down and lost it.
13. Tom —— the oars on the dock.
14. They —— the tablecloth on the ground.
15. Mollie has —— her gloves on the table.
16. Tom is untidy as he has —— his coat on the chair.

I have *lain* abed too long.
I have *laid* my plans.
He *lay* before the fire.
He *laid* down the law.

13. Common Errors Corrected

134. FORMING GOOD SPEECH HABITS

Repeat the sentences that follow until the sound of them is familiar to you and you have formed the habit of using the correct pronoun:

1. Fred and I went.
2. Fred and she went.
3. Fred and he went.
4. Fred and they went.
5. Father took Fred and me.
6. Father took Fred and her.
7. Father took Fred and him.
8. Father took Fred and them.

Cover the words (Fred and) in each of these groups of sentences. Now read the sentences. You see that the pronoun is required.

Oral exercise. Fill the blanks in the following sentences with correct pronouns:

1. Won't you let Frank and —— go with you?
2. Henry gave all his marbles to Bob and ——.
3. —— girls are going to have a party.

4. Clara wants you to sit between Helen and ——.
5. Father was angry with all of —— children.
6. Tom says that Jim and —— are going to the woods.
7. Cora and —— were both late.
8. It was pretty hard on —— fellows.
9. They invited Dick, Mary, and —— to go driving.
10. Only Mary and —— could go.

135. CORRECT USAGE

I

Most boys like to go camping.

What part of speech is *most?* What word does it modify?

It was almost dark when we reached the camp.

What part of speech is *almost?* What word does it modify?

Boys and girls would never think of saying,

Almost boys like to go camping.

But many boys and girls say,

It was *most dark* when we reached the camp.

Yet *most dark* is as wrong as *almost boys.*

Most is an adjective which means greatest in number or quantity.

An adjective modifies a noun.

Almost is an adverb which means *nearly.*

An adverb modifies a verb, adjective, or adverb.

Write the following sentences, using *most* or *almost* correctly in each one:

1. They —— starved to death.
2. —— girls like pretty ribbons.
3. The men were —— exhausted.
4. I —— wish I had stayed at home.
5. I like —— flowers.
6. I like —— all flowers.
7. She was —— crazy with delight.
8. We —— lost our way.
9. —— people love their country.
10. He is well acquainted with —— countries.

Make other sentences, using *most* and *almost* correctly. Some of you may write your sentences on the blackboard.

Do not use—

most for *almost*
bad for *severe* or *sick*
good for *well*
very badly for *very much*

Most boys like to play baseball. (not *almost*)
The work is *almost* done. (not *most*)
His mother punished him for acting badly. (not *bad*)
She punished him severely. (not *badly*)
He felt sick. (not *bad*)
I want very much to go. (not *very badly*)

Choose the correct word from those in parentheses in the following sentences:

1. I have a (bad, severe) headache.
2. She looks as though she felt (ill, bad).
3. Are you sleeping (well, good)?
4. He works (almost, most) every day.
5. You have done the work very (well, good).
6. I should like (very much, very badly) to come.

7. (Most, Almost) every hope of escape was gone.
8. I have a (severe, bad) pain in my side.
9. She is (most, almost) charming.

II

Rob is taller than *I*, but I am much stronger than *he*.

This sentence means, Rob is taller than *I am*, but am much stronger than *he is*.

1. He is brighter than I (am).
2. He is older than his brother (is).
3. She works harder than John (works).
4. John plays chess better than Harry (plays chess).

These nouns and pronouns are used as subjects of he verbs which have been omitted.

It is always well after the word *than* to finish the entence in your own mind. "I like her better than ıe," means, "I like her better than he likes her."

I like her better than him means *I like her better than like him.*

Both sentences are correct, but the *meaning* is very lifferent.

Read the following sentences, omitting the names fter *than* and supplying the correct pronoun:

1. I am older than (Jim).
2. France and Italy are great countries but the United tates is much larger than (France and Italy).
3. John can catch better than (Henry).
4. Dick can run faster than (John and Jim).
5. Ned and I are the same age, but Dorothy is older than Ned and I).

Write the sentences, using the correct pronoun after *an.* Read your sentences to the class.

Practice saying *than I, than he, than she,* until you are so familiar with the sound that you will never make a mistake.

136. LEARNING TO SPEAK CORRECTLY

THIS KIND, THAT KIND

Do you like *this kind* or *that kind* of oranges?

This and *that* are limiting adjectives. In this sentence they limit the noun *kind.*

It is right to say:

this kind	that kind
this sort	that sort

because *kind* and *sort* are singular nouns and must be modified by the singular adjectives *this* and *that.*

Practice saying the following until you are so used to the sound that you will use these words correctly:

This kind of tree	That kind of bush
This kind of woman	That kind of man
Flowers of this kind	Fruits of that kind
This sort of book	That sort of story
Girls of this sort	Boys of that sort

This is used for something that is *here present;* or *nearer* than something else in time, place, or thought.

This is the opposite to *that.* Example:

This book (near me) is mine.
That book (over there) is John's.

These and *those* may be correctly used with a noun in the plural, as:

these kinds or *sorts*
those kinds or *sorts.*

Copy the following sentences, choosing the correct form of the adjective:

1. I like (this, these) kind of apple.
2. She said she didn't know (this, these) kind of tree.
3. He said (this, these) kinds of examples were hard to solve.
4. (this, these) kinds of berries are always blue.
5. We choose (this, these) kind of grape.
6. He said he likes (that, this) sort of game.
7. Tom asked for books of (this, these) kind.

137. FINDING A STORY IN A PICTURE

Look at this picture carefully.

Answer each of the following questions in a sentence:

1. Where are these boys?
2. Why did they come to the country?
3. Why are two of them building a fire?
4. What have they all been doing?
5. What will they do after the fire is built?

Now make up a story about the picture.

Give the story a title. Write it, leaving a blank line between the title and the story.

Use care in choosing a good topic sentence. Make your other sentences add to or explain the thought expressed in the topic sentence. Stick to your point.

Written exercise. Write the story in one paragraph.

Remember the *paragraph points* and your personal spelling list.

138. SPEAKING ENDINGS CORRECTLY

HEIGHT

With what letter does the word *height* end?

In the following sentences what words end with the same letter?

1. The boys saw a large airplane hovering at a height over the city.
2. The aviator fell at night within the enemy's lines.
3. When a searchlight is thrown upon the American flag, the colors seem wonderfully bright and clear.

Write these words on paper.

Now read them aloud, pairing each one with *height*, thus:

height.....night

Write as many words that rime with *height* as you can think of. All the words must end with *t*.

Read the lists aloud in turn. Your classmates will tell you whether or not you pronounced the final *t* correctly.

139. READING A POEM

There is a beautiful little song in Shakespeare's lay, *As You Like It.* It is sung by one of the members f the court of the banished Duke, who is living in the orest of Arden. Here is a stanza from it:

Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

Have you ever thrown yourself down on the grass under a shady tree to rest and to look up through the branches, at the sky? Perhaps you had some friend with you and you hummed or whistled tunes as you watched the birds in the trees over your head. Did you enjoy it? Would you enjoy doing it in the winter or in bad weather?

In this stanza of the song, the singer invites anyone who is tired of the life of cities, where everyone must work hard to gain wealth or position, to come to the woods where life is simple.

"Come hither!" he sings.

He invites him to come and lie under the trees and sing as the birds do. "Here in the woods," the singer seems to say, "there are no enemies but winter and rough weather."

Read the stanza to yourself.

Then listen while your teacher reads it aloud.

Now read it to your classmates, as if you were inviting them to go with you.

Notice that you read the last lines as if they were printed in this way:

"Here shall he see no enemy but winter and rough weather."

140. TELLING A STORY

Heroes of Fire

Thirteen years have passed since, but it is all to me as if it happened yesterday—the clanging of the fire bells, the hoarse shouts of the firemen, the wild rush and terror of the streets; then the great hush that fell upon the crowd; the sea of upturned faces with the fire glow upon them; and up there, against the background of smoke that poured from roof and attic, the boy clinging to the narrow ledge, so far up that it seemed humanly impossible that help could ever come.

But even then it was coming. Up from the street, while the crew of the truck company was laboring with the heavy extension ladder that at its longest stretch was many feet too short, crept four men upon long, slender poles with cross-bars, iron-hooked at the end. Standing in one window, they reached up and thrust the hook through the next window above, then mounted a story higher. Again the crash of glass, and again the dizzy ascent! Straight up the wall they crept, looking like human flies on the ceiling, and clinging as close, never resting, reaching one recess only to set out for the next; nearer and nearer in the race for life, until but a single span separated the foremost man from the boy. And now the iron hook fell at his feet, and the fireman stood upon the step with the rescued lad in his arms, just as the pent-up flames burst from the attic window, reaching with impatient fury for its prey. The next moment they were safe upon the great ladder waiting to receive them below.

Then such a shout went up! Men fell on each other's necks and cried and laughed at once. The boy and his rescuer were carried across the street, without anyone's knowing how. Policemen forgot their dignity and shouted with the rest. Fire, peril, terror, and loss were alike forgotten in the one touch of nature that makes the whole world kin.

—*Jacob Riis*

From *The Century*, February, 1898

Tell the story of the boy's rescue. Your class will decide which is the most interesting story.

How many of you have ever seen a fire? How did it start? How was it put out?

How often do you have fire drills?

What is the signal for a fire drill?

How long does it take to empty the building?

Why are fire drills necessary?

How can you help to prevent fire?

Prepare to stand before your class and tell about one of the following:

1. A Fire Drill at School
2. A Fire That I Have Seen
3. A Run of the Fire Department

141. LESSON ON SAFETY

Safety Rules

Most disasters are the result of carelessness or ignorance. Here are some safety rules to be observed where electricity is used.

1. Do not touch wires, rails, or anything else which may be charged with electricity.

2. Never leave an electric device such as an electric flat-iron for a moment without making sure that the current is turned off.

3. Never use electric light bulbs for warming beds or drying clothes.

Write safety rules for any one of the following:

Rubber	Matches
Gasoline	Lamps
Gas	Furnaces
Open fires	Camp fires

Make a list of safety signs for automobile drivers and be able to tell where each should be placed.

Tell your class about some accident you have witnessed. Tell *when*, *where*, and *why* it happened. Tell how it could have been avoided.

I like *that kind* of book.
We planted bushes of *this* kind.
We saw *that kind* of pear.

14. Common Errors Corrected

142. CONJUNCTIONS

I

1. From my study I see in the lamplight,
   Descending the broad hall stair,
   Grave Alice, *and* laughing Allegra,
   And Edith with golden hair.
2. He whistled *and* sang *and* laughed *and* rolled
   On the grass in the soft June air.
3. The day is cold *and* dark *and* dreary.
4. The frost spirits work silently *but* surely.

Who are the children spoken of in the first sentence? How are their names connected? What part of speech is each of these names?

Name the words in the second sentence that tell what the tramp did. How are these words connected? What part of speech is each of these words?

Name the words that describe the noun *day* in the third sentence. How are these words connected? What part of speech are words which describe nouns?

What questions do the words *silently* and *surely* answer? How are these two words connected? What part of speech are words which modify verbs?

Words which connect other words are called conjunctions.

Find the conjunctions in the following sentences and tell the parts of speech that they connect:

1. Northward and seaward
   He points with his hands.
2. Down drop the painted leaves,
   The world lies stripped and wounded, cold and bare.
3. They sailed and sailed as winds might blow.
4. He spoke calmly but firmly.
5. Glorious flag, red, white, and blue.
6. Emblem of the brave and true.
7. His clothes were shabby but clean.
8. They reached home tired but happy.
9. Succeed or fail, I mean to try.
10. Tom or Fred will do it for you.
11. He always whistled or sang at his work.
12. Helen and Angela went for a swim.

Write other sentences, using *and*, *but*, and *or* to connect two nouns, two verbs, two adjectives, or two adverbs.

A conjunction is a word that connects words or groups of words.

II

Here are some of the conjunctions that you use most frequently:

and	because	for	or	although	so	when
as	but	if	nor	unless	since	while

Supply the correct conjunction for each blank in the following sentences:

1. You must work hard —— you wish to succeed.
2. They lost the game —— they had not practiced.
3. The hare was a swift runner, —— the tortoise won the race.
4. I will remain at home —— it is your wish.
5. You will never succeed —— you work harder.
6. They wandered through the woods —— over the hill.
7. Did they go down the road —— across the meadow?
8. He followed directions, —— he had no trouble.

Write other sentences, using conjunctions to connect groups of words.

Name the conjunctions in the following sentences, and tell what groups of words they connect:

1. You will never miss the water until the well runs dry.
2. You may take a horse to water, but you cannot make him drink.
3. Be true to your friends, and they will be true to you.
4. The race is not to the swift nor the battle to the strong.
5. I sift the snow on the mountains below,
   And their great pines groan aghast;
   And all the night 'tis my pillow white,
   While I sleep in the arms of the blast.
6. You cannot keep sunshine from yourselves if you bring it into the lives of others.
7. Keep thy lips from evil, and thy tongue from speaking guile.
8. Men may come and men may go,
   But I go on forever.

143. FOR READING

Remember that in reading poetry the pause does not always come at the end of the line.

AN AËROPLANE FLIGHT

The aëroplane rose on its wings and flew
Toward the vaulted stretch of vivid blue!
  It veered and dipped like a thing alive!
Its voice like the distant giant's roar
A-top the beanstalk of fairy-lore;
Its slender frame soon veiled from our eyes
In the vast, mysterious sea of skies.

Do you think that the boy who viewed its flight
From the earth to the boundless dome of light,
  Could know that the marvels men contrive—
The visions we see in this wonderful age—
Are very like tales from a fairy-book page?

—*C. I. Orr*

Notice that there are two accepted ways of spelling *aëroplane* and *airplane.*

Can you remember the first time that you saw an airplane flying through the air?

Did it not give you a feeling of awe?

Read the poem silently to yourself so that you will be able to read it aloud in a way that will give pleasure to your classmates. As you read it, notice that there is no comma or other mark of punctuation at the end of some lines. This means that you must show by your voice how the thought is carried over to the next line.

Do you remember a fairy story where the characters seated themselves upon a magic carpet and flew through

the air to visit far-away lands? How can that incident in the fairy tale be said to have come true?

What other *marvels* of the age you *live* in can you think of?

Oral exercise. Imagine that you are one of Washington's soldiers who came to life. Give his story of the radio, the phonograph, the telephone, the automobile, the electric light, or of some other modern invention.

Different members of the class may choose various inventions to describe. Try to get the spirit of the Revolutionary soldier and to tell of the wonder as it would appear to him.

The class will decide who has told the most interesting story.

Written work. Write your story to read to your class. Remember that vivid words, adjectives, adverbs, and verbs will help to make your story interesting.

The beginning of your story must explain the situation. It must make clear *who* is telling the story, *where* he is, *what* he is saying. Then tell how the invention looks to him and what it does.

After you finish your preparation, go over your story for paragraph points and for spelling.

See if you can change any of the words to make the story more interesting.

144. USING THE DICTIONARY

KEY WORDS

You have learned that the words in the English language are made of combinations of vowels and

onsonants. You have learned the long and short ounds of vowels. There are other sounds of vowels hat you should know in order to pronounce the words orrectly in which these sounds occur. The dictionary elps you to do this. The dictionary uses marks called *iacritical marks* to tell what sound a letter has in a iven word. Take your dictionary. Turn to any page hat your teacher selects. Look at the bottom of he page. You will notice very easy words there in hich one letter is marked to tell you what sound it as. These words are called *key words*. If you wish o know how to pronounce a word, you notice how the etters in it are marked; then you look for the same narks over the same letters in the key words. Suppose ou wished to find the correct pronunciation of *aëro-lane* in the poem on page 235. You would look for he word in the dictionary, using the *guide words* at he top of the page to help you find it quickly. You ould find the word in the dictionary **a-ër-o-plane** ā′ër-ō-plān).

The mark over *e* in *er* shows you that *e* has the same ound as *e* in the key word marked in the same way. By referring to the key words you will find the sounds f the other vowels.

Use the key words in your dictionary to find the correct way to pronounce the words given below:

hover	recess	path	quay
strew	mustache	triplane	perhaps
student	scarf	parade	where
walk	hoof	soot	suppose
quiet	get	chose	afraid
quite	just	choose	picture

145. WIGWAGGING

It is difficult for one to estimate the many advantages that the Boy Scout organization furnishes its members. The power of self-reliance and the ability to observe closely and act immediately and wisely are important benefits to be derived from Boy Scout training.

In this picture are shown Boy Scouts engaged in a most important phase of their training; namely, signaling by means of the two-arm semaphore.

It is of vital importance to the whole out-of-door world that a uniform system of signals should be adopted and understood. The second class tests require a scout to know the Semaphore of the General Service Code. The first class scout should be able to send and receive a message at the rate of sixteen letters a minute if he uses the General Service Code, or thirty letters a minute if he uses the Semaphore Code. The General Service Code is probably most widely used, since the equipment is so inexpensive. It can be given by whistle, drum, or bugle and is universally used for wireless telegraphy.

Boy Scout Manual

The scout is taught to observe certain rules when signaling. Here are some of them:

1. Signals should be made with regularity.
2. Every letter should be made distinctly and with an easy rhythm.
3. A decided pause should be made between letters.

4. The scout should know the code so thoroughly that he does not have to think of it.

5. No one should pass between a scout and the station while he is signaling.

6. One should not talk while he is reading the signals.

7. In selecting a visual station, a point perfectly in view of the communicating station should be chosen.

8. The position in which the flagman is to stand should be fixed and the background studied.

9. The color of the flag must contrast as strongly as possible with that of the background.

10. When possible, there should be three scouts in each signal party: one to send the message, one with field glasses to receive it, and one with pad and pencil to record it.

Now look closely at the picture. What time of the day do you think it is? Where are the scouts? What are they doing? Have they chosen a good position for their station? Explain. How many scouts are generally needed in each signal party? What part of the work will the scout kneeling do? May there be another near by to take the message?

If you are a Boy Scout, tell of a similar experience you have had.

If you are not a scout, make up a story which you might imagine about this picture.

Tell your classmates, if you can, other interesting points in regard to signaling.

The girls may explain the duties of the Girl Scout and Camp-Fire Girl organizations.

146. CORRECT USAGE

We know that a pronoun may be used in place of noun. Find in the following sentences the word r which the pronoun stands. Notice that the pro-oun must be singular number if the noun is singular umber. If the noun for which the pronoun stands plural number, the pronoun must be plural. When possessive pronoun refers to nouns or pronouns of fferent genders, it is correct to use a possessive pro-oun of the masculine gender. Masculine gender dicates the male sex—*man, boy.* Feminine gender dicates the female sex—*woman, girl.* Neuter gender dicates lack of sex—*chair, desk.*

When the gender is unknown, or the noun includes oth genders, use a pronoun of the masculine gender.

All boys must do *their* own work.
Each boy must do *his* own work.
Every person must perform *his* task.
Every soldier should do *his* duty.
Let him do *his* part.
Let them do *their* part.
Either one may be called to do *his* part.
Each person is responsible for *himself.*
Neither boy has told *his* story.
If anyone has finished *his* work, let him speak.
All children like to have *their* own way.
Every child likes to have *his* own way.
No man should neglect *his* family.
Many a person has been sorry for *his* mistake.

Fill the blanks in the following sentences with the rrect pronoun and give the reason:

1. Many a boy has taken —— punishment bravely.

2. Each boy and each girl must bring —— or —— own lunch.
3. Each player did —— best to win.
4. Everyone must contribute —— share toward the entertainment.
5. The cause will not succeed unless everyone does —— part.
6. Every man in the crowd shouldered —— gun in the interest of democracy.
7. Neither he nor she has given —— or —— answer.
8. Everyone may read a poem from —— favorite poet.
9. Can either of them find —— way in the dark?
10. Please ask each of the ladies to remove —— hat.
11. Many a boy leaves school because —— does not like to study.
12. Will each of the pupils write —— name on —— paper?
13. No person can do —— best work unless —— is well.
14. Many a person has seen —— mistake too late.
15. Every person must put forth —— best effort if —— would succeed.
16. Every boy respects —— parents.
17. Each child did —— own work.
18. Every child please take out —— book.
19. They held —— meeting.
20. All pupils should correct —— own errors.

147. THE VALUE OF PLAY

The girls in the picture are winding the Maypole. Have you ever been in a Maypole dance? Tell your classmates how the dance is done. Is it necessary for each one to do her part well? What would happen if some of the girls did not do their part? Why is it necessary for you to do your best always in any game or exercise that you take part in? How does it affect you if you do not do your best? How does it affect

others if you shirk? How do you feel toward anyone who does not help his team or side to win in a game of baseball, basketball, croquet, etc.? toward anyone who does not play fair?

You enjoy playing games for the fun or the exercise that you have. But play also teaches you valuable lessons. Can you think of any games or exercises that teach you endurance? that teach you courage? honesty? unselfishness? Why is play good for one physically?

Have you ever taken part in a play festival? Such work means perfect attention, quick thinking, and quick acting. This is teamwork on a large scale.

Explain the value of such an exercise. Does it teach any of the lessons mentioned on the page before this?

Bring to class pictures of a play festival. If possible find a picture of a May-pole dance. Be prepared to tell the class about your picture.

PARTS OF SPEECH

148. THE INTERJECTION

Try to classify each word in the following sentence:

"Oh! Look there!" cried the small boy excitedly, and he flattened his nose against the toy shop window.

How will you classify "Oh"?

Read the sentence again. Notice how "Oh" livens it up.

Words used in this way are called *interjections.*

Assignment. Write five sentences containing interjections. Copy them from a book if you wish.

A word that has no direct connection with the sentence, ut is put into the sentence to express excitement, or sudden strong emotion, is called an *interjection*.

Fred was *in* the house.
Jack went *into* the garage.
They all *swam* in the lake.
They jumped *into* the water.

15. Common Errors Corrected

149. TALKING ABOUT A GOOD AMERICAN

I

ADVICE TO BOYS

Of course, what we have a right to expect of the American boy is that he will turn out to be a good American man. He must not be a coward, a bully, a prig, or a shirk. He must be able to hold his own under any circumstances and against all comers. It is only under these conditions that he will grow into the kind of man of whom America can really be proud. In life, as in a football game, the principle to follow is: Hit the line hard; don't foul and don't shirk—but hit the line hard.

—*Theodore Roosevelt*

Name a character in some book that acts like a bully or a coward. Have you ever known one who shirked? Describe him.

Write the last sentence. Learn it by heart. Several of you may repeat this sentence.

Theodore Roosevelt was a good American because he was a man who did things for the good of America and who

played fair. If you make it your business to do things for the good of America, and if you play fair, you, too, are good Americans. There are many things that you can do every day to show the kind of American you are. At home, in school, in public places, you can prove yourselves to be good citizens of your community and so—good Americans.

II

Think over the topics given below and come to class prepared to discuss one of them:

1. The Man or Woman Who Counts
2. Making Your Home Attractive
3. Keeping Tidy Front Yards
4. Caring for Trees in Your Street
5. Keeping the Streets Neat and Clean
6. Keeping Back Yard Gardens
7. Preventing Accidents on the Street
8. Preventing Fires
9. Caring for School Property
10. Keeping the Schoolroom in Order
11. Being a Good Neighbor
12. Being a Good Citizen on the Playground
13. Being a Good Citizen at Your Lessons
14. Helping to Prevent Disease
15. Getting Rid of Flies and Mosquitoes

Suggest other ways in which you can become good Americans, and discuss them with your classmates.

150. PARAGRAPH DEVELOPMENT

THE TOPIC SENTENCE

The American Boy

Of course, the effect that a thoroughly manly, thoroughly straight and upright boy can have upon the companions of

s own age, and upon those who are younger, is very great. he is not thoroughly manly, then they will not respect him, d his good qualities will count for but little; while, of urse, if he is mean, cruel, or wicked, then his physical rength and force of mind merely make him so much the ore objectionable a member of society.

He cannot do good work if he is not strong and does not try ith his whole heart and soul to count in any contest; and s strength will be a curse to himself and to every one else he does not have thorough command over himself and over s own evil passions, and if he does not use his strength n the side of decency, justice, and fair dealing.

—*Theodore Roosevelt*

Read these paragraphs. Select the topic sentence of ach. The author has developed the paragraphs by howing what will be thought of the American boy if e shows certain undesirable traits of character.

Show how each sentence helps to carry out the hought as expressed in each topic sentence.

151. A LESSON IN THRIFT

I

Benjamin Franklin tells this interesting experience vhich he had when he was a small lad:

When I was a child seven years old, my friends, on a holiday, filled my pocket with copper pennies. I went directly to a shop where they sold children's toys. On the way I met a boy with a whistle which he was blowing. I was so charmed with the sound of the whistle that when I got to the shop I voluntarily offered and gave all my money for one. I then ran home and went whistling all over the house, much pleased with my whistle but disturbing all the family.

My brothers, sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for the whistle as it was worth. They told me of the good things I might have bought with the rest of the money. They laughed at me so much for my folly that I cried with vexation. The thought of my foolishness gave me more chagrin than the whistle gave me pleasure.

This experience, however, was afterwards of use to me. Often when I was tempted to buy some unnecessary thing, I said to myself, "Don't give too much for the whistle," and I saved my money.

—*Abridged*

Explain in your own words the expression, "Don't give too much for the whistle." Have you ever given "too much for the whistle"? Have you ever desired something very much, only to find after you had spent your money for it that it did not give you the pleasure you thought it would? Is that paying "too much for the whistle"? Do you think that a boy or a girl who is saving his money through the school bank or at home is likely to spend his money foolishly?

There are other ways of paying "too much for the whistle" than by spending money for things you do not want. You can pay more than a thing is worth in other ways than with money.

Can you explain how the following may be said to be paying too great a price for what they get:

1. A boy or a girl who cheats to win a game or a prize.
2. A boy or a girl who thinks too much of play and so gets poor marks in school.
3. A boy who leaves school before he is graduated because he does not like to study or is too lazy to study.

II

GIVING REASONS

Oral exercise. Select one of the following to talk about:

1. Helping Oneself
2. The Value of a Savings Account
3. Tardiness, a Bad Habit
4. The Value of Regular Attendance at School
5. The Value of a Garden

Give three good reasons in your talk. Remember to stick to your point.

Written exercise. Write a paragraph, giving your reasons.

Choose a good topic sentence. Then make each of your sentences add to or explain your topic sentence.

What are the paragraph points?

Are you keeping up your personal spelling list?

152. A STORY TO FINISH

I

John and I fitted a small mast and rigged a sail in our rowboat. Then we went out on the lake to try it. Everything went well until a strong wind sprang up. "A storm is coming," I cried. "Make for the shore." But ——

Oral exercise. Someone may finish the sentence. Someone else may continue by making a new sentence that carries the story on. In this way the class may finish the story.

Written exercise. Write the story as you remember it, or you may finish it as you would like it to end.

Read your story to your classmates. They will tell you whether it was interesting; whether you kept to the point; and whether your ending was a surprising one.

II

GIVING REASONS

Answer each of the following questions:

1. Why do you come to school?
2. Why do you feed your dog?
3. Why do you help your mother?
4. Why do you keep yourself clean and neat?
5. Why do you go to the playground?

In answering the questions use the form, "I come to school because ——"

In each of your answers you gave your reason for doing something. Sometimes you may want to give reasons why somebody else should do something. For instance, you may want to—

1. Tell a boy (or a girl), who is often absent, why he should come to school every day.
2. Tell a boy who neglects his dog, why he should feed it regularly.
3. Tell a boy (or a girl), who refused to run errands, why he should help his mother.
4. Tell an untidy boy (or girl), why he should be neat and clean.
5. Tell a boy (or a girl), who always refuses to play, what he should do on the playground.

Think of one good reason that you may give the boy or girl in each case. Use the form, "You should come to school every day because ——"

Tell your reason to the class. With the help of your teacher they will discuss it with you.

If you can think of other reasons, you may give them.

He and *I* played ball.
You *were* helpful.
He *doesn't* know his lesson.

16. Common Errors Corrected

153. SPEAKING WORDS CLEARLY

Cultivate the dictionary habit. Divide the words in the following list into syllables. Count the syllables in each word. Read each word by syllables. Show which syllables are accented:

history	comfortably
geography	library

Now read the following sentences, taking care to speak every syllable:

1. We have a history and a geography lesson every day.
2. We are comfortably warm in our schoolroom all winter long.
3. I get a book out of the Public Library every Saturday
4. How many books have you in your own library?
5. My history lesson today was about Columbus.
6. I looked on the map of France in my geography to find Verdun.
7. Jack settled himself comfortably in the big chair to read *Huckleberry Finn.*

Different members of the class may make sentences, using the four words in the lesson.

Be sure to speak every syllable of the words clearly.

154. NOUNS OF ADDRESS

1. Helen, you must come into the house now.
2. Have you studied your lessons, Tom?
3. I am glad to see you, Mrs. Allen.

In each of these sentences a word is used to name the person who is spoken to. Such a word is called a *noun of address.*

Would either one of these sentences be complete if the noun of address were omitted? Read each one, dropping the name. Does what is left express a thought completely?

The verb in sentence 1 is *must come.* The subject is *you. Into the house* and *now* are modifiers. The word *Helen* does not depend on any word in the sentence, nor does any word in the sentence depend on it. A word that stands alone in this way, and that can be dropped without spoiling the sense of the sentence, is said to be *independent.*

Find the subjects and verbs in sentences 2 and 3. What does this prove to you about the words *Tom* and *Mrs. Allen?*

A noun of address is independent of the rest of the sentence.

Find the nouns of address in the following sentences:

1. Give me of your bark, O birch tree.
2. At mid-day, O king, I saw a light in the sky.
3. Pardon me, Miss Roberts, for keeping you waiting.

4. America, America,
   God shed his grace on thee.
5. You must wake and call me early,
   Call me early, mother dear.

II

REVIEWING THE COMMA

Ladybird, ladybird, fly away home,
Your house is on fire, your children alone.

Rain, rain, go away,
Come again another day.

To whom is the first jingle addressed? the second? What mark is placed after the name of the person or thing addressed?

Copy the following sentences, correctly using commas and quotation marks:

1. Then he said to Hiawatha
   Go my son into the forest.
2. And the birds sang round him o'er him
   Do not shoot us Hiawatha.
3. Give me of your bark O Birch Tree
   Of your yellow bark O Birch Tree.
4. Give me of your boughs O Cedar
   Of your strong and pliant branches.
5. Give me of your quills O Hedgehog
   All your quills O Kagh the Hedgehog.
6. O my little friend the squirrel
   Bravely have you toiled to help me.

155. REVIEWING MARKS OF PUNCTUATION

Copy the following, putting correct marks of punctuation where they are needed:

Where are you going my pretty maid
I'm going a-milking sir she said

May I go with you my pretty maid
Yes if you please kind sir she said

What is your fortune my pretty maid
My face is my fortune sir she said

Then I won't marry you my pretty maid
Nobody asked you to sir she said.

Read your corrected quotations and tell what marks of punctuation you used and why you used them.

Give the reason for each mark of punctuation that you use.

156. TEST

Number the lines on your paper from 1 to 20. **The words in italics in the following sentences are incorrectly used.** Write the correct form of the word in italics opposite the number of the sentence in which it appears:

1. I *seen* the man yesterday.
2. He has *drove* forty miles.
3. Mary divided the candy *between* the four girls.
4. The books of the boy *is* old.
5. She said, "It is *me*."
6. The girl *done* her work well.
7. They *come* home last night.
8. That is *Johns* coat.
9. He has *went* to school.
10. "*Can* I go, mother?"
11. He *don't* write plainly.
12. He *write* to Mr. Brown.

13. The tree waved *it's* leaves.
14. When will they bring *there* gifts?
15. *Ain't* he here?
16. He is the *oldest* of the two boys.
17. He speaks *slow*.
18. Each child may take *their* book.
19. I have *rang* the bell.
20. He said, "*Its* done."

Be ready to give a reason for your correction.

157. THE PARAGRAPH OF EXPLANATION

The following is an explanation of the process of threshing as done by the primitive Indians in the Southwest. It is one kind of explanation. Explaining things is called *exposition*.

A circular space some yards across is cleared and smoothed and covered with a firm floor of clay. This floor is inclosed by a circle of poles set in the ground and connected by ropes or cords. The grain to be threshed is cut and brought in from the fields; it is heaped upon the threshing floor; a herd of ponies is turned into the inclosure and kept running around and around by a man who stands in the center with a whip. Soon the many hoofs upon the straw shake the grain from the husks; the ponies are let out, and men go in with great wooden shovels and with pitchforks, by means of which they toss the straw up into the air. This is done only when the wind is blowing briskly. As fast as the straw is thrown into the air, it is carried off by the wind; while the wheat or other grain, separated from the straw and chaff, falls back upon the floor.

The grain is then heaped in piles. Women come with great baskets with flaring sides. Filling these with the grain, which still contains a little chaff, they raise the baskets high above their heads, tip them slightly so that a little stream of

grain flows in a steady fall, and at the same time shake the baskets from side to side gently. As the grain falls, the wind carries away the dirt and chaff and the grain is cleaned.

I

STUDY OF THE PARAGRAPH

Read the first paragraph. Notice that this paragraph gives the following facts:

1. Approximate size of threshing floor
2. Kind of floor
3. The inclosure
4. The process by means of pony labor
5. Separation of straw and grain by men

The second paragraph tells about the following:

1. Clearing of dirt and chaff by women

Point out each detail mentioned in the outline. Study the whole composition carefully.

II

WRITING PARAGRAPHS OF EXPLANATION OR EXPOSITION

Make an outline for a paragraph of explanation on one of the following topics:

1. How to Plant a Vegetable Garden
2. Training My Dog to "Speak"
3. Building a Bird House
4. Playing Indian
5. How I Tamed a Squirrel
6. How to Make a Camp Fire
7. How to Pitch a Tent
8. How to Work a Cross Word Puzzle
9. How I Study My Lessons.

158. TELLING HOW TO PLAY GAMES

Fox and Geese

In the street where I live, the boys and girls have a great
al of fun playing Fox and Geese.

Two bases are chosen, opposite each other. One player
the fox, and all the others are geese. The geese line up on
e base. The fox stands anywhere between the bases.

The fox calls, "Fox in the morning!"

The geese answer, "Geese in the afternoon!"

Then the geese run across to the other base, trying to keep
om being caught by the fox. Whoever is caught by the
x becomes fox with him. The two call as before, and the
ese run back again.

This goes on until all of the geese are foxes, when the game
gins again. The last one caught is the new fox.

In this explanation, study the steps by which the
ame is made clear to you. You are told:

1. Where and by whom the game is played.
2. How to get ready to play.
3. How the game proceeds.
4. When it ends.

You all play many outdoor and indoor games. Tell
ne class how to play one of the following or any other
ame with which you are familiar. Follow the plan
utlined above. Stand before the class when you give
our explanation:

1. Red Rover
2. Still water; no more moving!
3. Base tag
4. A relay race
5. Any ring game
6. Hopscotch
7. Leap frog
8. Shuffleboard
9. Marbles
10. Parchesi
11. Checkers
12. Prisoner's base
13. Blind-man's buff

159. REVIEWING THE BROKEN QUOTATION

Once, long, long ago, Child Roland went out into the world to search for his sister and two brothers, who had been carried away by the fairies.

When he came to the cave where Merlin lived, Roland asked, "Will you please tell me where I may find my sister Ellen and my brothers, Merlin?"

"Your sister and your brothers," replied Merlin, "are in the dark tower of the King of Elfland. If you would bring them back again, you must remember two things. They are very hard to remember."

"What are they? I will remember," said Roland.

"One is something to do," responded Merlin, "and the other is something not to do."

What question did Roland ask Merlin? Give his exact words.

Where are the quotation marks placed? Why does the word *Will* begin with a capital letter?

What is Merlin's reply? Into how many parts is his answer divided? What two words separate the words that he actually speaks? How many sets of quotation marks are therefore used?

Read the exact words that Roland and Merlin speak in the next two sentences. Why are two sets of quotation marks used in each case?

Why are the words *replied Merlin, said Roland, responded Merlin,* not inclosed in quotation marks?

Quotation marks are used to inclose only the exact words spoken by someone else.

The first word of a quotation begins with a capital letter.

160. FINISHING A STORY

Jip was only a puppy, but he loved a fight. One day he ard loud barking in the street. Out he ran to see what was e matter. After a while he came back looking utterly jected. Then I made him sit up and tell me all about it.

Write out the story Jip told his master.

Did Jip love a fight as much as ever after this perience? What lesson do you think he had learned?

Tell the story that the other dog might have told s master.

Do you think he learned his lesson, too?

Hallett's Bear

Hallett awoke suddenly with a feeling that something was rong. He sat up and gazed about the cabin. Everything as as his father had left it before he went to the village. et Hallett stirred uneasily. He slipped out of bed and crept the door. He opened it, and there, standing directly efore him in the bright moonlight, was a huge, lumbering, rown bear. The bear came slowly towards him ——

Write the rest of the story. When you finish, everal of you may read what you have written. The lass may vote for the best story.

This gives you an opportunity for an interesting limax. You remember that the climax of a story is he point of greatest interest, the place where the earers' or readers' curiosity is satisfied.

Your classmates will tell you:

1. What words made your story vivid and interesting.
2. Whether you included any details that did not elp your story.
3. Whether you used *and*, *then*, or *so* too often.

161. WRITING LETTERS

THE BUSINESS LETTER

The letters that you have written so far have been friendly letters, in which you have chatted with your friends just as if you had been talking with them. There is another kind of letter which you will be obliged to write often in the course of your life. An example of such a letter is one in which you subscribe for a magazine.

Here is a model of the business letter:

1028 Calvert Street
Baltimore, Md.
March 1, 19—

The Youth's Companion
Boston, Mass.
Gentlemen:

Please send me "The Youth's Companion" for one year, beginning with the issue of March 1, 1927. I inclose a money order for two dollars fifty cents ($2.50), your subscription price.

Very truly yours,
John Belmont

Compare this letter with the friendly letter on page 54.

What difference of form do you note?

Is there a difference in the way of writing the heading?

This part of a business letter is called the *introductory address.*

Compare the introductory address of this letter with the address of the letter in lesson 162. The form used

above is called the block form. It is now in common use in business letters.

The salutation in the letter is *Gentlemen:* This is the usual way of beginning a letter which is addressed to a business firm or company. If the business house is managed by one person, the salutation should be *Dear Sir:*

Notice the mark of punctuation that is placed after the salutation in this letter. This mark should be used in all business letters. It is called the *colon.*

Notice the complimentary close. Compare it with that of the friendly letter. It is much more formal. Notice the use of capitals and punctuation marks in the complimentary close. Does it differ from the usage in the friendly letter?

The phrase *Very truly yours* is the customary way of closing a business letter.

Read the letter subscribing for *The Youth's Companion.* What facts besides the name of the weekly are included in the letter? Why?

Write a letter subscribing for the *Boy's Magazine.* The Boy Scouts of America, New York City, publishes this magazine.

Write a letter subscribing for the *Campfire Girls' Magazine.* This magazine is published in New York City.

Write a letter asking for a sample copy of *The American Girl.* Address: *The American Girl,* 189 Lexington Ave., New York.

Write a letter stating that you are pleased with the sample copy of *The American Girl.* Subscribe for the magazine. The subscription price is $1.50 a year.

162. USING ABBREVIATIONS

273 Washington Ave.
Boston, Mass.
January 5, 19—

Mr. J. T. Crane, Secretary-Treasurer
Crane Mfg. Co.
177 Wood St.
Detroit, Mich.

Dear Sir:

In accordance with a letter which we received from you on December 29, we are shipping you f. o. b. Boston one dozen Acme rubber tires and one dozen Paramount. They should reach you by the fifth instant at the latest.

Yours truly,
J. L. Pierpont

I

In this business letter, find six abbreviations which are already familiar to you. Write them in a list one under the other, and opposite each abbreviation write out the word for which it stands.

There are several new abbreviations in this letter.

Ave.	Avenue
Co.	Company
Mfg.	Manufacturing
f. o. b.	free on board

It is well for you to know what these abbreviations mean when you see them. But it is not well for you to use many of them except in business writing.

Free on board is a term frequently used in shipping freight and means delivered free of charge to the means of conveyance. The abbreviation *f. o. b.* is very often used.

Do you see any reason for using the abbreviations *Mfg., Co., St.?*

Notice that the *heading* and the *introductory address* are not written in block form, as they are in the previous letter. Both forms are correct. It is wise to choose one form and always to use that form when writing a business letter.

II

The following conversation shows the correct abbreviations for other titles and words which you may wish to use:

John: What are you doing, Albert?

Albert: I'm writing to my cousin in New York to tell him that some friends of ours are going to visit him.

John: Who is your cousin?

Albert: He is the Reverend John M. Foster, D.D.

John: Why do you add the D.D.?

Albert: It stands for Doctor of Divinity. Our physician, Lewis M. Carroll, M.D., and Professor Campbell of the University are going to see my cousin. They leave here at 11.15 A. M. and reach New York at 2.30 P. M.

John: You'd better add a postscript to your cousin, giving the time of their arrival.

Albert: I'll just put P. S. for postscript.

Learn the following abbreviations:

Rev.	Reverend
M.D.	Doctor of Medicine
D.D.	Doctor of Divinity
Prof.	Professor
P. S.	Postscript
A. M. or a. m.	Ante Meridiem (before noon)
P. M. or p. m.	Post Meridiem (after noon)

Most abbreviations begin with capital letters; a few, like *a. m.* and *p. m.*, may be written with small letters.

Look at the meaning of *post meridiem.* Now see if you can tell the meaning of *postscript.*

Do you know persons who have the titles used in this conversation? Write their names and titles.

In addressing a person with a title you should always write out the full title. For instance:

Professor John R. Hill,
Harvard University,
Cambridge, Mass.
My dear Professor Hill:

This rule does not apply to *Mr.* and *Mrs.*

Copy the following sentences, using the abbreviations for morning or afternoon:

1. I get up at —— —— ——.
2. School begins at —— —— ——.
3. We have our noon recess from —— —— —— till —— —— ——.
4. School is dismissed at —— —— ——.
5. We eat dinner at —— —— ——.
6. I go to bed at —— —— ——.

163. AN ART STUDY

You doubtless have seen this beautiful picture, "Sir Galahad," painted by an English artist, Sir Frederick Watts. Every school building should have this picture in its corridors. It is a picture to inspire boys and girls to set for themselves high ideals, and to try to live up to them.

Sir Galahad is dressed in the armor of a knight. In olden times a boy's greatest ambition was to become a

knight some day. To be worthy of knighthood, a boy must have learned certain arts: to manage a horse, to run swiftly, to use the sword and the spear, to obey promptly and willingly, to practice the virtue of patience so that he could wait without complaint and without questioning.

At twenty-one Sir Galahad stands ready to start out in search of the Holy Grail. The Holy Grail was the cup from which Jesus drank at the Last Supper. Tradition said that the cup was possessed of most mysterious powers. Only those who were pure in thought, word, and deed were privileged to look upon it. It could not be seen by one unworthy. To the one found worthy, it gave everlasting life; it endowed him with marvelous wisdom and rendered him invulnerable in battle. It could not, however, relieve him

from the necessity of resisting temptation. The knight himself must be wise enough to distinguish between right and wrong, and strong enough to do the right.

It happened that the Grail had been intrusted to a weak king, Amfortas, who was punished for yielding to evil. The Grail disappeared, and a spell was cast upon the king's entire court from which it could not be released until some pure knight should set it free.

We are told that after many struggles, in which he was at length successful, Sir Galahad reached the Castle of the Grail. But here his over-confidence in his own powers caused him to lose the coveted prize. After many years he again sought the Grail. This time, he found the Grail, for he had learned humility.

Now look closely at the picture. Notice the heavy armor, the thicket, the horse, the expression of the lad's face and the pose of his hands. All these tell a story of the seriousness of the undertaking and the courage and determination to live up to the best that is in him.

Great pictures, like great music, express some idea or emotion, or tell a story. You do not always recognize these ideas or emotions at first, but if you study the picture or listen carefully to the music, you will be able to understand the motive of the picture or the music. You probably have some of the great pictures of the world in your school. If not, you can secure excellent small copies from some of the publishers who make a business of supplying such pictures to schools.

Here are a few of the pictures you should know:

"Reading from Homer" ..... *Sir Laurence Alma-Tadema*
"The Angelus" ..... *Jean François Millet*
"The Matin" or "Dance of the Nymphs"
Jean Baptiste Camille Corot
"The Horse Fair" ..... *Rosa Bonheur*
"The Sistine Madonna" ..... *Raphael Sanzio*
"The Return to the Farm" ..... *Constant Troyon*
"Joan of Arc" ..... *Jules Bastien-Lepage*
"Whistler's Mother" ..... *James Abbott McNeil Whistler*

Study any of the pictures you happen to know and tell the class about them. The following questions may help you:

1. What is the most important figure?
2. What do you like about the picture?
3. What has the artist done to make it so?
4. Some of these pictures show action. Do they express the action so that you feel that they are really doing the thing represented?

Describe some picture in the school and see if the class can tell what it is and where it is hung.

164. USING *LET* AND *LEAVE*

I

It was a lovely June morning, and the first day of vacation. As soon as breakfast was over, Carol ran eagerly over to her friend Harriet's house.

"Come out to the park," she cried.

"I can't," said Harriet. "Mother won't let me go and leave her with all the work to do."

"Let me help," offered Carol, "and you'll finish in half the time. But I don't see why you can't leave making your bed until you come back."

"Mother doesn't let me do things like that. It's bad housekeeping to leave work waiting."

Notice how careful the children in this story are to use *let* and *leave* properly. What word could you put in place of *let* each time? Is *leave* ever used except when it means to allow something to remain behind?

You *let* something or someone *lie, go, do,* etc.

You *leave* something or someone *lying, going, doing,* etc.

Here is the rest of the story. Fill the blanks correctly with *let, leave,* and *left.*

In half an hour the work was finished and the girls were ready to —— the house. Harriet's brother Tom would not —— them —— without him; so he —— his book and ran to join them.

In the park they found a cool spot by the brook. They took off their hats and —— the wind blow through their hair. After a while they —— their shoes and stockings lying on the bank and went in wading.

II

Copy the following sentences, filling the blanks with the correct word from those in parenthesis:

1. Won't you (leave, let) me help you?
2. They were to (let, leave) me know when the work was finished.
3. The boy said he would (let, leave) the book at the library.
4. Tom's mother will not (let, leave) him go swimming.
5. I will go with you if my mother will (leave, let) me.
6. Tom, will you (let, leave) me have your ball?
7. Tom said he would (let, leave) Frank have his wheel.
8. George said he must not (let, leave) his books at home.
9. We must (let, leave) the dog outside.
10. Mother, let us make some fudge.

165. THE PREPOSITION

I

DEVELOPMENT OF PREPOSITIONS

The car crashed over the embankment.

If you separate from this sentence the words which really carry the idea of what happened, you select three: *car, crashed, embankment.* The relationship between *car* and *crashed* you know; *car* is the subject, *crashed* the predicate of the sentence. But what is the relationship between *crashed* and *embankment?* There are several possibilities. The car may have gone up, down, around, or over the embankment. The word *over* in the sentence tells just what is needed, and in this way defines the relationship between *crashed* and *embankment. Over* and other words performing a like duty are *prepositions.*

A *preposition* is a word that shows the relation between a noun or a pronoun and some other word in the sentence.

II

Here are the prepositions most frequently used:

about	beyond	on
above	by	over
across	concerning	since
after	down	through
against	during	till
along	except	to
among	for	toward
around	from	under
before	in	until
behind	into	up
below	near	with
beside	of	within
between	off	without

Find the prepositions in the following sentences:

1. Let us walk around the block.
2. I saw her name on the list just above my name.
3. The girls of our class are, without exception, popular.
4. There will be none of my friends there except Mary.
5. Pretty cottages were built on the bank of the river.
6. Every one has gone to church but Robert.
7. He fought bravely until the end of the horrible struggle.
8. I have waited against my will since eight o'clock.
9. Bobbie chased Rover down the lane.
10. Sit here beside grandmother.
11. Four other boys reported with Tom for scout duty.
12. Against my objections, I was taken to the hospital.
13. The fish escaped from Charles.
14. All the men save Brutus were envious of the great Cæsar.

III

Prepositions with the nouns or pronouns following them do the work of parts of speech that you have already studied. Here are some illustrations:

I studied my *history* lesson.
I studied my lesson *in history*.

In the first sentence, *history* is an adjective modifying *lesson*. In the second sentence, *in history* modifies the noun *lesson* and is, therefore, used as an adjective.

A preposition and the noun or pronoun which it connects with the rest of the sentence is called a *prepositional phrase*. A prepositional phrase may be used as an adjective.

I prepared my lesson *carefully*.
I prepared my lesson *with care*.

In the first sentence, *carefully* is an adverb telling how I prepared my lesson. It modifies the verb

prepared. In the second sentence, the prepositional phrase, *with care,* does exactly the same thing. It is, therefore, a prepositional phrase modifying a verb.

A prepositional phrase may be used as an adverb.

IV

Oral exercise. Find prepositional phrases in the following sentences, and tell whether they are used as adjectives or adverbs:

1. Washington was born in Virginia.
2. The tones of the Liberty Bell were sent over the radio.
3. A murmur of awe ran through the crowd.
4. Men of all classes stood with heads uncovered.
5. The wife of the Mayor of Philadelphia struck the bell with a golden hammer.
6. This was the beginning of the Sesqui-Centennial year.
7. The year 1926 commemorated one hundred fifty years of American independence.
8. The welfare of all the people is protected by our democracy.
9. The rights of the people are stated in our Constitution.
10. Lincoln said that government of the people, by the people, and for the people should not perish from the earth.

Change the following adjectives into prepositional phrases:

1. The *radio* cabinet was made of mahogany.
2. The *automobile* tire was punctured.
3. Will you please bring my *history* textbook?
4. *Country* air is purer than *city* air.
5. The *school* bell rings at nine o'clock.
6. *American* history is filled with noble names.
7. Roosevelt was fond of *frontier* life.
8. Lincoln was born in a *pioneer* home.
9. New York is the American gateway for a vast *European* trade.

V

Change the following adverbs into prepositional phrases:

1. The athlete *carefully* obeys the rules of health.
2. The surveyor measured the land *accurately*.
3. A bookkeeper must add *rapidly*.
4. A public speaker must speak his words *distinctly*.
5. The Indian *skilfully* guided his canoe through the rapids.
6. Business letters should be answered *promptly*.
7. I *joyfully* showed my report to my mother.
8. "We need nothing today," he *hastily* replied.
9. We *speedily* returned the ball to their ten-yard line.
10. A lesson *thoroughly* mastered is long remembered.

Of course, you will find many adjectives and adverbs that cannot readily be turned into prepositional phrases. If an expression sounds awkward, it is better to avoid it.

166. TROUBLESOME PREPOSITIONS

IN, INTO

There were five nests *in* the hen house, and there was an egg *in* each nest.

Tom put the eggs *into* his basket and carried them *into* the house.

Where were the nests?

Where were the eggs?

Where did he carry them?

The preposition *in* is used to show position or action *in the same place.*

The preposition *into* is used when something in motion is shown *entering a place.* Thus:

Presence	*Motion*
Fred was *in* the barn.	Jack went *into* the barn.
I found it *in* the drawer.	I put it *into* the drawer.
He isn't *in* the house.	Come *into* the house.
It wasn't *in* the basket.	He threw it *into* the basket.

Write the following sentences on the blackboard, putting in the correct preposition in each case:

1. He was sitting —— the arbor.
2. They were walking —— the garden.
3. He drove the cows —— the shed.
4. Has she gone —— the house?
5. A bat flew —— the room.
6. They were —— great danger.
7. They rushed —— danger.

167. CORRECT USAGE

It is right to say:

1. Dick looks *like his father.*
2. He acts *like a clown.*
3. That is just *like him.*
4. The chimney smokes *like a furnace.*
5. That doesn't smell *like a rose.*
6. He walks *like a soldier.*

It is wrong to say:

Don't *do like* I do; *do like* I tell you.
You look *like* you were tired.

It is right to say:

Don't do *as* I do; do *as* I tell you.
You look *as if* you were tired.

Boys and girls, and adults as well, frequently misuse *like* and *as.* The following forms are correct:

1. It looks *as if* it were going to rain.
2. He looks *as if* he were sick.

3. He shook *as if* he had a chill.
4. Do it *as* your teacher taught you.
5. I did it *as* father told me.
6. He ran *as if* he were scared.

168. LEARNING TO ANALYZE SENTENCES

The time-candle was invented by King Alfred.
A tall wax candle was divided into inches.
One inch of the candle burned down every twenty minutes.

I

What are the two parts of a sentence?

Name the subject of each of these sentences. Name the predicate of each sentence. The subject and the predicate are the important parts of a sentence. All the other words or groups of words are modifiers of the subject or the predicate.

The separation of a sentence into subject and predicate and the words and groups of words which modify them is called *analysis*.

In the first sentence the subject is *time-candle*. The verb is *was invented*. *Time-candle* and *was invented* are the necessary parts. All the other words in the sentence are the modifiers.

Time-candle is modified by the adjective *the*. *Was invented* is modified by the phrase *by King Alfred*.

What is the subject of the second sentence? the predicate?

What words modify the subject? the predicate?

Analyze the third sentence by separating it into parts just as you did the first and second.

II

Analyze the following sentences by giving

1. The subject
2. The predicate
3. The modifiers of the subject
4. The modifiers of the predicate

1. Amidst the freezing sleet and snow
   The timid robin comes.
2. By the shores of Gitche Gumee,
   By the shining Big-Sea-Water,
   Stood the wigwam of Nokomis.
3. At the door on summer evenings
   Sat the Little Hiawatha.
4. Henry Wadsworth Longfellow was born in Portland, Maine, on the twenty-seventh of February, 1807.
5. His early education was obtained in Portland.
6. He graduated from Bowdoin College.
7. Beneath in the churchyard lay the dead
   In their night encampment on the hill.
8. There, on the flowers of the meadows, the warriors lay.
9. The frightened savages fled for shelter in swamp and in thicket.
10. In autumn the ships of the merchants came with kindred and friends.
11. The breaking waves dashed high
    On a stern and rock-bound coast.
12. Into the yard the farmer goes
    With grateful heart at the close of day.
13. The holly branch shone on the old oak wall.
14. The splendor falls on castle walls
    And snowy summits old in story.
15. The old house stood by the silent country road.
16. A blackbird is splashing in the runlet of water.
17. Down the road skims a barn-swallow.
18. The swallow is returning from the shallow drinking place to his half-built nest.

19. Behind me in the pine woods a scattered herd of cattle wandered.

20. In the foliage overhead a lonely insect hummed.

Do *as* I do.
He looks *like* James.
Try to write *as* James writes.

17. Common Errors Corrected

169. REVIEWING CAPITALS AND MARKS OF PUNCTUATION

during the war of 1812 madison was president in 1814 when the british marched towards the city of washington everyone was afraid that the white house would be attacked george washington parke custis the grandson of martha washington was anxious about the famous picture of george washington so he went from his home at arlington to the white house mrs madison he said what will become of gen Washingtons picture if the british take the city mr custis replied mrs. madison i promise you that the picture shall be saved.

You may rewrite the paragraph sentence by sentence, putting in the capital letters and marks of punctuation that are needed. Remember that your object is to make the thought clear.

Read the paragraph again very carefully. How many sentences are there? Ask yourself the question, "Does each express a thought completely?" What kind of letter must begin each sentence? How many of the sentences make statements?

170. APPLYING FOR A POSITION

The Personal Application

Are any of you planning to work during the vacation? If you are, have you thought how you will find a position? Some of you will, no doubt, ask friends and acquaintances to help you. That is a very good way and it often brings results, but your friends and acquaintances probably know many other boys and girls who want positions; so you must not depend too much upon their help.

Can any of you suggest other ways of finding positions? Do you ever look at the "help wanted" column of a newspaper? Through these columns business men tell their needs.

Here are two advertisements that appeared under the heading "help wanted" in a big daily newspaper:

> CANDY—Girls to wrap candy bars in a candy factory. Apply in person. 52 Cherry Street.
> STORE—Boy to work in a fruit store. References required. Apply in person. 42 Market Street.

In both of these advertisements you are asked to apply in person. Can you think of any good reason for this? Why would a girl with unkept hands and untidy dress not be chosen for the position in the candy factory? A personal interview will show whether the applicant has formed habits of neatness and cleanliness. What other habits might be revealed by a personal interview?

In the second advertisement references are required.

In what ways may references be given? How do references help the employer to make a choice? How do they help the person who is looking for work? Do you think a dishonest boy would be recommended for a position in a store? Would a boy who is untruthful be desirable? What chance do you think a rude boy would have?

Jack Gets a Job

"Three hundred sales girls and 50 boys wanted at once," read a big sign in front of a new department store. All applicants had to apply by letter and arrange for a personal interview.

Mr. Allen, an experienced man of the firm, was still interviewing applicants on Saturday. I was particularly interested in two boys who came in.

Bob Hill, the first boy, came rushing in without knocking, his clothes soiled and wrinkled.

"I came about the job of office boy," he fairly shouted.

"Good morning," replied Mr. Allen.

"Morning," Bob said, dragging a chair to Mr. Allen's desk, all the time twirling his cap.

"What can I do for you?"

"I came about that job of office boy."

"What's your name?"

"Bob Hill."

Mr. Allen drew a neat pile of letters toward him, and found Bob's. He read it over with the remark, "You are not a very good penman, are you, Bob?"

"Oh, I don't know. Can't you read it?"

"I find it a little difficult, especially toward the end."

"I guess I was in a hurry to finish."

Mr. Allen started to put the letter down and it fluttered to the floor. Bob looked at it but made no move to pick it

up, so Mr. Allen did so, remarking as he looked rather closely at Bob, "Have you ever worked before?"

"Yes, I worked a couple of weeks last summer. I could have worked longer but I didn't like things, so I quit."

"Had you any special reason for quitting?"

"No, I just didn't like it and quit."

"You did not give any references. Have you ——"

"I've got references, all right," interrupted Bob, "same as other fellows. Teacher—Miss Martin—says she'll speak for us. You can get her now at her house. Just call Broad 1764."

Bob shoved the telephone towards Mr. Allen.

There was a sad look on Mr. Allen's face as he said, "It won't be necessary. Good morning."

"Don't I get the job?"

"No," firmly answered the experienced business man.

Bob angrily shoved his chair aside and left the room.

Mr. Allen wheeled about in his chair.

"I wish I could give every boy in this country a few weeks' training on good manners, neatness in dress, and respect for the rights of others."

"You would want to add 'ability to work,' wouldn't you?" I remarked.

"Yes. The average boy doesn't realize how big these little things are in the business world—anywhere for that matter," added Mr. Allen.

Boys came and went. Some were too noisy, others too timid, and one vigorously chewed gum. To all of them Mr. Allen was courteous and considerate, but he did not hire them.

You should have seen a boy named Harry when Mr. Allen asked for his letter. He put his hand in his coat pocket—no letter. He felt in his inside pocket—nothing. Then he rammed his hands into his trousers pockets and pulled out a whole handful of odds and ends. He piled this rubbish on Mr. Allen's desk and fumbled in it for the letter. All this time Mr. Allen was holding out his hand for it.

It was almost time for lunch when another knock sounded at the door. Mr. Allen looked up and said a bit wearily, "Come in, please."

The door opened quietly and another boy entered. I wondered what would happen this time. Somehow I wanted this boy to get work—he looked so neat and so much in earnest.

Mr. Allen smiled and asked the boy to take a seat near his desk. This boy lifted the chair that Bob had shoved so angrily aside and quietly placed it near the desk. When he was seated, Mr. Allen turned to him and said:

"Who are you and what can I do for you?"

"I am Jack McMaster and I have come in answer to this letter. I received it just yesterday," explained Jack speaking very clearly.

Mr. Allen took the letter and read it. But he seemed more interested in the boy himself. So he turned to him in a friendly, big-brother way and said, "Tell me about yourself. Why do you think that you are the person for this position?"

"I should like to get a job like this because I like indoor work—writing and attending to things. I want to be a business man. I'm going to take a business course when I go to the high school."

Mr. Allen and Jack talked of school and sports and business. When they were through Mr. Allen knew where Jack stood in his studies and on his team and why he wanted work.

"Do you want my references, Mr. Allen?" asked Jack.

"I have looked up the references in your letter. The reports are satisfactory. You brought your best references with you. They are a part of yourself—your habits."

Jack looked puzzled.

"I'll see you in the morning," said Mr. Allen, reaching for his hat.

Jack arose and put his chair back where he had found it, then turned to Mr. Allen.

"I'll be ready for work tomorrow morning at 8.45 Mr. Allen. Good morning, and thank you."

"Thank yourself, lad. Goodbye."

I had to go away then, but I couldn't help thinking about the boys who had lost out that morning and of the others who would doubtless be rejected before the day was over.

III

Studying the story. Which boy entered Mr. Allen's office first? Which of these words could you use in describing him?

untidy	impolite	unfair
careless	disrespectful	quitter
crude	ill-tempered	thoughtless

Tell what Bob did to deserve such criticism.

Make a list of the reasons why Mr. Allen did not want to employ Bob.

Jack got the job. Contrast his speech with Bob's. In what other habits was he ahead of Bob? Why do you think Mr. Allen told Jack to thank himself for getting the position? What were Jack's best references?

Writing a Play from a Story

With the help of your teacher, write a play from this story. Decide just what each character should say and how he should act.

Perhaps you can give your play at Assembly.

When preparing to give the play, it will be well to try for parts. Select the part you think you could play well, and prepare it. The best way is to read the play over until you are sure of the thought. Then you will have little trouble in remembering what you are to

say. The class may decide who is to take part in the play when it is given in Assembly.

When you arrange Mr. Allen's office do not forget the visitor who was listening to him interview the applicants.

Writing an Original Story

Write a short story about a new boy and girl who entered school late. How did they act? Were they bold and talkative or shy and quiet? Did all the pupils treat them kindly or were some of the children rude?

Make your story short, but see if you cannot tell exactly what happened.

Oral exercise. Read your stories in class and choose the best one.

Written exercise. Change the best story into a play. Read your plays. Choose the best one and act it before the class.

IV

The Written Application

While some employers ask for a personal interview only, many others require a written application. In writing a letter of this kind you should do your very best, for illegible writing, misspelled words, blots, and erasures are like enemies. But a clean, well-written letter is like a good friend. You see, a letter of application may help you to secure a good position or it may say, "This way out, please."

Picture for yourself a business man with fifty letters of application on his desk. He reads them all, and

as he reads, he notices particularly the writing, the spelling, the English, and the general appearance of the letter. Out of the fifty he will select five, and the other forty-five will go into the wastebasket. Only five boys will be asked to come for an interview. Think of it! Forty-five poorly written letters keep forty-five eager boys from a chance at that position. Five good letters give five other boys their chance for it. In which group would you be if you were to make a written application for a position? Would your letter land in the wastebasket or would it secure an interview for you?

Let us find out whether we know how to write a good letter of application. Read the following advertisement:

> BOY—14, one who has a thought for the future, to work in office. Apply by letter to Henry A. Carman Company, 102 Decatur St., Louisville, Ky.

Now read the letter of application written in answer to this advertisement. Notice how careful the applicant has been to meet the requirements of the advertisement.

698 N. Laurel Avenue
Louisville, Ky.
May 24, 19—

Henry A. Carman Company
102 Decatur Street
Louisville, Ky.

Gentlemen:

I wish to apply for the position of office boy which you mention in your advertisement in this morning's Courier-Journal.

I am fourteen years old, and of American parentage. I hope to complete the work of the sixth grade in June, when I shall get my working papers.

Miss Laura Stewart, my teacher, of 926 Stayman Street, permits me to give her name as reference. Mr. H. S. Lock, my scout-master, 1524 N. Third Street, will also speak for me. I have had no experience but I am willing and anxious to work.

If you will give me an interview, I can call at your office any hour on Saturday or after school on other days. Inclosed you will find a stamped, addressed envelope for reply. My telephone number is Oakdale 648 J

Respectfully yours,
James C. Winters

Compare this letter with the business letter on page 260.

In what way are they alike? What differences do you notice?

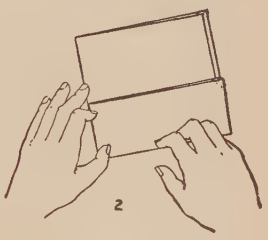
Respectfully yours is the correct way of closing a letter of application. Notice that *Third* Street is written out, and not expressed by a number. This is the correct form if the number is not above twelve.

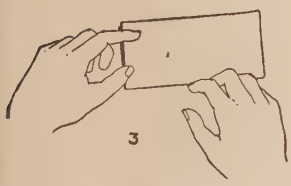
Read your letter for misspelled words. If you have studied your personal list carefully, you probably will not find any. If you are not sure about capitals, refer to page 307 for help. Page 308 will help if you are in doubt about punctuation marks, and 310, 312, 313 will help you if you are not sure which of two words to use, for example, *may* or *can; good* or *well; this* kind or *that* kind.

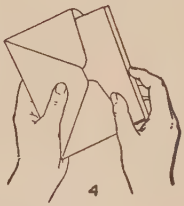
For a letter of application you should use white paper, of good quality, 8½ by 11 inches. Be sure to use an envelope to match your paper.

Below you will see how to fold a sheet of paper 8½ by 11 inches.

Fold the lower edge upward to within a half inch of the top and crease it evenly (1). Turn the right edge toward the body. Fold from the bottom to within one-third of the upper edge (2). Fold over the top (3).







Your teacher will give you a sheet of paper so that you can practice folding. Remember, a letter should never be refolded. It will look careless and untidy.

In placing the letter in the envelope, keep the loose section toward the top (4).

Get a business envelope—a used one will do—and practice inserting the letter without injuring the edge.

Remember that you are trying to *sell* something when you write a letter of application. You are trying to sell *your services.*

Read the letter of application again. Find the part that states

1. The purpose of the letter
2. The applicant's age and experience
3. His references
4. The request for an interview.

Why is a stamped, addressed envelope inclosed?

Select from the following advertisements one which refers to a position that you think you can fill, and write a letter applying for the position. Write it as carefully as if you were going to send it to the advertiser.

After you have written your letter, compare it with the model. Have you really answered the advertisement? Have you touched on every point mentioned in the model letter?

FEMALE HELP WANTED

NEAT, careful girls, 14 to 16 years of age, to work on stock record cards. Must write a legible hand. Address Box 207, Courier-Journal.

CASHIER INSPECTORS — Excellent opportunities for bright, ambitious girls. State age and experience. Address Box 742, Courier-Journal.

WRAPPERS—Girls to wrap bundles in a department store. Employment Office, Brown & Joyce.

MALE HELP WANTED

STRONG, active boy for light work on a small farm. Summer months only. Address J. B. Colton, R.F.D. No. 6, Meadowbrook, Ky.

BOY to take care of office. Must be willing, trustworthy, and not afraid of work. Good chance for right boy. Address Box 517, Courier-Journal.

BOY wanted in office. One who goes to continuation school. Address 563 Broad Street.

171. RUDYARD KIPLING

Look at the name used as the title of this story. It is an unusual name and it belongs to an unusual person. Here is an amusing story about Mr. Kipling's name.

When he was a young man, he came to San Francisco and registered at a hotel. An energetic newspaper reporter was looking over the register to see if any noted persons had arrived that day and he noticed the name *Rudyard Kipling.*

"I wonder what sort of bird that fellow is anyway," he thought, and immediately sought an interview.

He soon learned that young Mr. Kipling was a writer and that he had a story that he was willing to have published for ten dollars a column. So the reporter took Rudyard Kipling's story and showed it to his chief.

"He's a queer bird," said the reporter, who seemed to have a limited vocabulary.

The editor read the story but said that he could not use it unless certain parts were changed. Mr. Kipling did not wish to change his story, so it was not published. Think of an editor rejecting one of Rudyard Kipling's stories!

Before Mr. Kipling left the city, he presented a little book entitled, *Plain Tales from the Hills,* to a club, and the secret was out. "The queer bird" with the unusual name was the already famous English author, Rudyard Kipling, from India.

The editor was disgusted with himself and the reporter and everybody else for a while. But he enjoyed the little red book that bore the name of Rudyard Kipling in the author's own handwriting, just as millions of other persons in this and other lands have enjoyed the wonderful tales of this great story-teller.

Rudyard Kipling was born on December 30, 1865, in Bombay, India. He now lives in England and may be seen almost any morning in winter or summer taking his brisk morning walk about the Sussex downs.

He is a short, sturdy man with brown hair and keen blue eyes. His tanned face shows that he spends a great deal of

time out of doors. He usually wears a soft felt hat and is sometimes mistaken for an English farmer.

Novels, short stories, and poems have been written by this versatile author. Among his novels are:

The Jungle Books
Kim
Captains Courageous

In *Captains Courageous* the hero is an American boy, Harvey Cheyne, who, as someone said, "Jumped from an ocean liner and landed on the Newfoundland Banks." He is picked up by a fishing dory. The skipper has no use for idlers and Harvey is put to work. At first he loathes it all—the men, the hard labor, the meals. But regular hours, the wholesome food, and the open-air life entirely change the boy. You will certainly enjoy *Captains Courageous*.

Some of Mr. Kipling's short stories are:

Plain Tales from the Hills
Just So Stories
The Day's Work
Soldiers Three
Puck o' Pook's Hill

Many of his poems are about soldiers, and are known as the *Barrack-Room Ballads*. In this group you will find—

Boots
Fuzzy Wuzzy
Gunga Din
Danny Deever
Mandalay

Several of these songs about British soldiers in India

have been set to music. You may have heard them on the victrola.

Perhaps Kipling's best known poem is the *Recessional.* He wrote it after witnessing a review of the British navy, given in honor of Queen Victoria.

The author of the Jungle Books also enjoyed writing limericks. Have you heard this one?

"There was a small boy of Quebec,
Who was buried in snow to his neck;
When they said, 'Are you friz?'
He replied, 'Yes, I is—
But we don't call this cold in Quebec.' "

Mr. Kipling has given us a fascinating picture of India. In words that laugh and shout, or whisper and moan he tells us about this strange land. He tells about intense heat and blinding sand storms. He describes drenching rains and choking dust clouds. He tells us of filth and poverty. Then to make the picture true, he makes us see the silver sun dancing over the waves of a blue, blue sea, or he asks us to look up and behold the greatness of the starry heavens above the palm trees; he causes us to hear the moaning tones of the ragged old beggar or calls attention to the prattle of children at play. And through it all we see the tall turbaned Indian and hear the temple gongs.

If you know much of Kipling, you will know much of India, for in the same way that Sir Walter Scott pictures Scotland to us, so Rudyard Kipling reveals India to us.

Oral exercise. On page 357 you will find *If* by Rudyard Kipling. Read it thoughtfully several times.

Can you tell from that poem what the writer thinks of a weakling and a coward? Read parts of the poem that show what he thinks a real man should be like.

Read the selection *Together* on page 358. What does the author think about co-operation?

Written assignment. Copy a quotation from one of Mr. Kipling's books; then tell in a few sentences where you got the quotation. Did you find it in one of your own books? In a library book? Is it a part of a poem? Of a short story? Of a novel?

Your personal spelling list. Check the following list of words and see if you know their meaning. Learn to spell them.

versatile	revealed	dory
weakling	drenching	disgusted
coward	fascinating	loathes

Assignment for fast workers. Consult a good encyclopedia and learn something about Mr. Kipling that is not told in your textbook. Tell what new thing you have learned to your group or to the class as your teacher may direct you.

172. APPLICATION BLANKS

Some business houses require persons seeking positions with them to fill out an application blank. Below you will see a copy of such a blank.

1. Name in full..... Date of birth..... Age.....
2. Address..... City..... State..... Telephone No.....
3. Birthplace.....
4. Father's name in full.....
5. Guardian's name if you do not live with parents.....
6. School last attended..... Grade.....

7. Kind of work you are applying for.....
8. Have you ever been employed by this company?....Date....
9. Reason for leaving.....
10. How much experience have you had in this work?.....
11. Personal references
Name..... Address.....
12. Give name and address of last two employers
Name of firm..... Address..... To whom can we refer?.....
13. Date of application.....

Written exercise. On a large sheet of paper, make an application blank like the given model and fill it out as carefully as if you were really applying for a position.

Make sure that you know just what you want to say before you begin to write. Keep in mind that there should be nothing erased or crossed out, for you may be given only one application blank.

Application blanks are usually put away for future reference. You may file your application blank away in your English notebook.

173. GOOD BUSINESS HABITS

Cut two or three advertisements from the "help wanted" columns of a newspaper. Paste each advertisement on a separate page in your English notebook. Under each advertisement make a list of the qualifications demanded.

Oral exercise. Are the qualifications the same for all persons? Could you fill the positions? Is there some good habit which you have not formed that is demanded by the advertisements? Study your habits carefully; they mean success or failure.

Written exercise. Copy in your English notebook the following list of qualifications, and grade yourself by it. Let *e* stand for *excellent*, *v. g.* for *very good*, *g* for *good*, *f* for *fair*, and *p* for *poor*.

Ability to follow directions
Ability to work without directions
Ability to attend to details
Cheerfulness
Cooperation
Courtesy
English habits
Health
Honesty
Neatness
Perseverance
Promptness
Self-reliance
Truthfulness
Willingness

Write the date on your page. In a month or so, grade yourself again and see how much you have improved. There is no reason why you cannot improve in these qualities just as you can in arithmetic or football.

174. THE HUTCHINS MORALITY CODE

The National Capital Press at Washington, D. C., publishes a helpful little folder entitled *The Children's Code of Morals*, by William J. Hutchins. If you will write to the National Capital Press you can secure a copy for yourself.

The second law that Mr. Hutchins mentions is the law of self-control. Below is a part of this law.

THE LAW OF SELF-CONTROL

Good Americans control themselves.

Those who best control themselves can best serve their country.

1. I will control my tongue. I will tell the truth and nothing but the truth.

2. I will control my temper and will not get angry when people or things displease me.

3. I will control my actions. I will be careful and thrifty.

If you do not understand the different parts of the *Law of Self-Control*, ask your teacher to explain each part for you.

The *Children's Code of Morals* contains the following laws:

The Law of Good Health
The Law of Self-Control
The Law of Kindness
The Law of Sportsmanship
The Law of Self-Reliance
The Law of Reliability
The Law of Truth
The Law of Good Workmanship
The Law of Teamwork
The Law of Loyalty

You can learn from this list the points you should keep in mind when you grade your *good-habits* chart.

175. WRITING CONVERSATIONS

I

JIMMY GOES FOR AN INTERVIEW

Jimmy went out the door whistling. He whistled as he ran down the street to the car. He whistled softly every

once in a while until he got off the car in the heart of the city. He gave a long whistle as he caught sight of several families of dogs in the window of a shop. He stopped and wiggled a finger at a venturesome puppy, who had flattened its nose against the glass in an effort to see the big world. Jimmy slipped into the store. A half hour passed before he hurried away and dodged through the crowds, to the factory where he had been asked to call for an interview. In a short time he came out, wearing a puzzled look on his face.

Oral exercise. Tell what happened in the office when Jimmy arrived late. What excuse do you think he gave? What do you think the business man said to him? How do you imagine he felt when he went home? What habit do you think he needed to form?

Written exercise. Write the interview in the form of a dialogue. Remember to place what each character says in a separate paragraph.

Your personal spelling list. If you cannot spell *venturesome* and *dodged*, add them to your spelling list.

II

Mary's Adventure

The new candy factory wanted six girls to put the chocolate coating on candied cherries, and Mary Simpson wanted to be one of the six.

"It's near, so I could walk, Mother, and I would earn enough this summer to buy all my books and clothes for next year, and," she laughed, "it would certainly be a sweet job."

"Yes, my darling daughter," smiled Mary's mother, "it will be a sweet job *if* you get it."

"Trust me, Mother mine," said Mary, and she blew a kiss

to her mother as she dashed upstairs to dress for her first interview.

She was soon ready for inspection. A trim blue serge, with natty white collar and cuffs, a becoming little felt hat, neat gloves, and sturdy walking shoes made a picture of girlhood that brought a look of pride into the busy mother's eyes.

"You look lovely, Mary," approved Mrs. Simpson. "Now keep your manners up to the standard of your dress. I wish you good luck, dear."

"Thank you, Mother. I'm off for my first business adventure. Goodbye," and she was gone.

Mary was given a position. She was assigned—not to put the chocolate coating on the cherries but to decorate the candy boxes.

Oral exercise. Tell how you think Mary acted after she left the candy factory. Did she come home the longest way or take a short cut? Did she telephone the good news to her mother or shout it out as she came through the door?

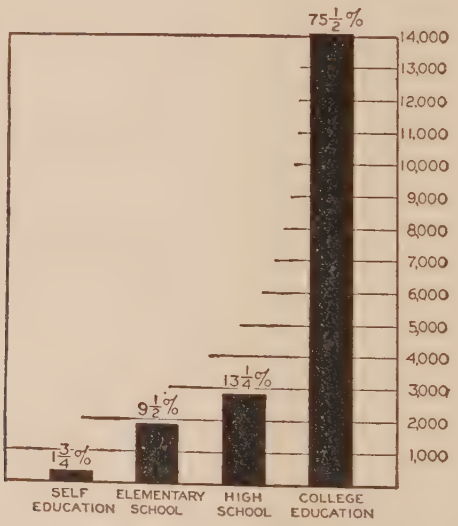
Written exercise. Mary told her mother all about the interview. What do you think she said? Why do you think Mary was asked to decorate candy boxes? Name several good habits which Mary had formed. Write the story of the interview as you think Mary told it to her mother.

176. A GOOD INVESTMENT

Do you know what is meant by a good investment? On school banking days you bring your money to school, and it is put into a savings bank for you. At the end of a year you have all you put in and a little

more which is called interest. Your money has been working and earning more money for you.

Your father may have saved his money in the same way. When he had enough, he invested it in a business. After a time the business earned money for him or, in other words, brought in a profit. He had made a good investment.



There are many ways of investing money. Some are safe investments and others are unsafe.

There are also many ways of investing one's time. The time you use wisely now will work for you all your life. The time you waste now will later work against you. You have a chance right now to make the best of all investments. *Education is a paying investment.*

Here are facts that show what a splendid investment education is. They tell you something about people who have become distinguished in our country, and something of their education.

Out of 5 million people who have no schooling, very few reached positions of distinction.

Out of 33 million who had only an elementary school education, a few more than 800 persons reached positions of distinction.

Of 2 million who went through High School, about 1300 reached positions of distinction.

Of 1 million who went through college, nearly 6000 reached positions of distinction.

177. THE POWER OF EDUCATION

Uncle Sam believes in education. If you will write a letter to the Superintendent of Documents, Government Printing Office, Washington, D. C., and send ten cents in coin, you can secure a bulletin entitled *The Money Value of Education.* It contains pictures and charts that tell a surprising story. The following paragraph by Horace Mann, a great educator, is taken from this bulletin.

"The savage can fasten only a dozen pounds on his back and swim the river. When he is educated enough to make an axe, fell a tree, and build a raft, he can carry many times a dozen pounds. As soon as he learns to rip logs into boards and build a boat, he multiplies his power a hundred times. When he adds mathematics, chemistry, physics, and other modern sciences, he can produce the monster steel boats that defy wind, storm, and distance and bear to the uttermost parts of the earth burdens a million-fold greater than

the uneducated savage could. Does not this prove the power and value of education?"

Oral exercise. Many magazines and geographies contain pictures that illustrate exactly what Horace Mann says. Bring several pictures to class and briefly explain what they tell about the power of education.

Written exercise. A savage might be surrounded by all the material used in an automobile, but he could not build one. Cut out a picture of an automobile. Paste it in your English notebook and then write a paragraph or more telling why a savage could not build an auto. You might list some of the subjects he would need to study.

Something to copy. Write in your English notebook the following statements. They show what we may get from our years in school.

My school helps me to gain knowledge.
My school helps me to acquire skill.
My school helps me to grow strong in body.
My school helps me to grow strong in character.

Assignment for fast workers. Add to the list in your English notebook other benefits which are gained by a good education.

Great Workers

Here are the names of a few famous men:

Audubon, the man who became famous because of his knowledge of birds.

Lincoln, the man for the ages, who educated himself with the help of a few good books.

Woodrow Wilson, the great believer in world peace.

Theodore Roosevelt, the man of action, who believed in a "square deal."

Calvin Coolidge, the son of a Vermont farmer, who became President of the United States.

Thomas A. Edison, the wizard of electricity.

Find out all you can about any one of these men and write two or three short paragraphs about him. Be sure to state whether he attended college or was educated at home.

You may write your paragraphs in the following order:

1. Boyhood.
2. Schooling.
3. Work.

178. CONTINUATION SCHOOLS

There are schools and courses especially planned to give working boys and girls a chance to continue in school. Have you ever heard of the continuation schools? These are schools that you can attend four, six, or eight hours a week and work the rest of the time. Other schools have courses that permit you to work for a time, then attend school for the same length of time. These are called *cooperative courses*, because they work with you. There are also night schools for those who cannot leave their work during the day.

Find out if there are continuation schools, *cooperative courses*, or night schools in your town. Locate these schools. Build up a list of them and put it on the

bulletin board, then copy the list in your English note book for future reference.

Find out how long it will take you in a continuation school to do the work you would do in a regular school year. How long will it take you in an evening school?

Oral exercise. Which offers better advantages, the regular day school or the continuation school? The regular day school or the evening school?

Written exercise. Select the way you would prefer to get your education and give two or three reasons for your choice. If you have received the bulletin, *The Money Value of Education*, look at the charts and pictures carefully before you make a choice.

179. A STORY TO READ

Read the story of *The Skilful Potter* silently, and when you have finished be able to tell in a few sentences why one man's work was worth more to the world than the other's.

The Skilful Potter

In a far country, there once lived two potters whose shops looked into each other across a very narrow street. One potter was very skilful with his clay and made such original bowls that crowds gathered before his counter every day, exclaiming over the lovely designs and saying complimentary things about the odd but beautiful shapes.

It happened, though, that when a purchaser picked up one of the bowls he laid it down with a sigh, for it had either a crack in the bottom or a chip out of the spout, or sat unsteadily on too narrow a base. The result was that no matter how large the crowds grew, nobody bought a bowl and the end of each day found the potter poorer than before.

The other potter was not so skilful with his clay, but he was more careful with his work and all of his bowls were sturdy and safe-looking; and felt firm and useful in the fingers of the purchasers. Each bowl seemed to say to the person who came to buy, "You can store your oil in me and it will never be lost," or "You can send me to the well for water and I shall never burst on the way."

No wonder then that the crowds that admired the bowls of the first potter, always bought the bowls of the second potter.

At last the day came when the skilful potter had only a crust of bread for his breakfast. When he had eaten it, he rose up and went across the street and sat down before the other potter.

"Brother," said he, "I know I make more beautiful bowls than you do and yet none buy of me. Can you tell me why?"

"In whose bowl," asked the careful potter, "do you store the precious water you bring each day from the well? Is it your bowl or my bowl?"

"It is your bowl," confessed the skilful potter.

Then the other paused in his work and pointed to a bowl still spinning on his wheel.

"Five times have I turned this bowl, already, my brother, and it is not yet fit to do the day's work. Once again shall I turn it so that when it passes from my hands it will never fail to render service to him who buys it. Go, therefore, back to your shop and WHAT YOU DO, DO WELL, for while you may excel me in beauty of design and shape, I give the world what it can use in the daily task. Add to thy skill the joy of careful workmanship, and not one will pass by without buying a bowl from your hands."

JOSEPH B. EGAN

Written exercise. See if you can write a story that will show the value of "taking pains" with work. The following topics may suggest something you have seen or heard:

The Careful Bricklayer
A Careless Cook
Two Weavers
A Painstaking Bridge Builder
How Two Men Oiled a Car
A Punctual Janitor
Two Boys Dressing for School

180. SIR WALTER SCOTT

You have doubtless heard how Theodore Roosevelt overcame his ill health by taking regular physical exercise, and of course you know that he became a great American. Here is the story of a Scotch boy who, like Theodore Roosevelt, became robust in health and achieved greatness in spite of physical weaknesses. His name is Walter Scott. He was born at Edinburgh, Scotland, on August 15, 1771.

When Walter Scott was only eighteen months old, he had a strange illness that left him lame. In fact, he could not walk at all. This grieved his father and mother. They did everything they could, and consulted the best physicians but still their little son, Walter, could not walk. Finally they concluded that it would be beneficial for the boy to live in the country, so he was sent to live with his grandfather in the country.

Walter's grandfather was a very patient, sensible man and decided to give nature a chance to cure the lameness. He told his old shepherd to take the lad out on the hills where he could tumble about in the sunshine. The kind old shepherd would wrap the little lame boy in his warm woolen cloak and carry him out on the hills. While he tended the sheep, he would often leave the boy alone on his shepherd's

plaid among the heather. Sometimes when ne returned he would find the lad wriggling about, trying to reach a bright flower or some other object. That pleased the old shepherd. He wanted the little fellow to move about and forget his lameness.

During the evenings, Walter's grandfather would entertain him by the hour with stories of battles and fights and other wonderful things that had happened in Scotland in the long ago. But not all of his time indoors was spent listening to fascinating yarns. He had a teacher and a very strict one. His aunt gave him lessons every day. He must have done well under her teaching, for he entered what was called high school at the age of eight.

The outdoor life had filled the boy with a great desire to be well and strong. He wanted to run races, climb trees, and ride horses just like the other boys of the neighborhood. He had learned to walk and was very strong, but he limped and he could not do many things that he wanted to do. Secretly, he wished that he could be a soldier and a great hero. When he was in the high school, he could not take part in the games, but he was determined to be a leader in something, so he used to get a group of boys together and entertain them with the minstrel tales that he had learned from the old shepherd and his grandfather. In this way he became a great favorite.

When you see the word "minstrel" you no doubt think of someone with a blackened face singing songs and telling jokes in a minstrel show. That is not the sort of person that is meant by "minstrel" here. In ancient times before there were machines for printing, only very rich persons could afford books and there were no newspapers, so men traveled up and down the country telling the news. These traveling news peddlers were called minstrels. They stopped at banquets, games, inns, and other places where people were gathered together. In order to make their news more entertaining, they often told their story in rime, and perhaps added a stanza or two, now and then, just to please

the crowd. Sometimes they would sing their story. Such songs are called ballads.

These old ballads and minstrel tales had a peculiar fascination for Walter Scott. When he was in the high school, he liked history, romance, and poetry and stood high in these studies but was not considered a very good student in other subjects.

At the university in Edinburgh he took up the study of law but continued to give much of his time to history and poetry. At the age of twenty-one he was ready to practice law, and although he preferred to write poetry, he kept up his law practice for fourteen years.

Some persons like to think about the future; others think only of the present, but Walter Scott lived almost wholly in the past. He liked nothing better than to spin yarns about the people of long ago. His first great book is entitled *Minstrelsy of the Scottish Border*. Tell from the title what the book is about.

Sir Walter Scott wrote many beautiful poems. In *Marmion* he describes the country near his grandfather's farm in these words:

> "It was a barren scene, and wild,
> Where naked cliffs were rudely piled;
> But ever and anon between
> Lay velvet tufts of loveliest green."

On page 373 you will find another selection from *Marmion*.

And thus it came about that the lame boy who could not play ball or be a soldier out-distanced all of his classmates in the race of life, for when his poem, *Lay of the Last Minstrel*, was published in 1805, he was hailed as the most popular poet of his time.

In spite of Sir Walter Scott's great popularity as a poet, he is best known as a novelist. His books earned him nearly a million dollars. Many of his novels were written at his picturesque home, Abbotsford on the Tweed. There in 1819 he wrote *Ivanhoe*, one of his most famous works. In this

book you will meet your old friend, Robin Hood, a great Saxon knight, a daring king, and a jovial priest. The story is full of stirring events. The manuscript of this great historical novel is still at Abbotsford.

In the same year *Kenilworth* was published. It tells us about the days of Queen Elizabeth and Sir Walter Raleigh.

Rob Roy tells of a bold Highland hunter and robber. If you were to visit Scotland, someone would be sure to point out Rob Roy's Cave, and Rob Roy's Spring.

Sir Walter Scott's novels make a long list. It has always been a mystery how he could do so many things and do them well. He planned additions to his castle; supervised the cultivation of his gardens; entertained a host of friends. and wrote great books.

In an attempt to pay a huge debt caused by the failure of his publishers he injured his health by overwork. He paid the debt but never regained his health, and died in 1832.

Oral exercise. You enjoyed the story of young Lochinvar given on page 188 and the beautiful quotation, *My Native Land*, on page 191. If you will turn to page 370 you will find one of his most beautiful songs, *Soldier, Rest.*

The story of the song is this: A huntsman loses his way on the mountain side and seeks lodging with a family who live on a beautiful little island. During the evening, a pretty young girl named Ellen sings this song for the entertainment of the stranger.

After you have read the song through see if you can answer these questions:

What things did Ellen want the huntsman to forget?

What do you think "sleep that knows no breaking." means?

In which stanza does the maiden tell the stranger that he will be safe?

Read the line that tells us that the huntsman had lost his horse.

Written exercise. Write three paragraphs telling what happens in *Lochinvar*. The first paragraph will give the *who*, *when*, and *where* of your story. The second will tell what happened at the hall. The third will tell about the chase after young Lochinvar.

181. A LIST OF GOOD BOOKS

Here you will find a list of books which make interesting reading:

Your Biggest Job—School or Business ..... *Henry L. Smith*
Heroes of Everyday Life ..... *Fanny E. Coe*
Polly Oliver's Problem ..... *Kate Douglas Wiggin*
Lives of Girls Who Became Famous ..... *Sarah K. Bolton*
Men Who are Making America ..... *B. C. Forbes*
Boy's Life of Theodore Roosevelt ..... *Herman Hagedorn*
Boy's Life of Thomas A. Edison ..... *William H. Meadowcroft*
Making of an American ..... *Jacob Riis*
The Iron Boys in the Mines ..... *James R. Mears*
Captains Courageous ..... *Rudyard Kipling*
Merry Andrew ..... *F. Wier*
Harper's Outdoor Book for Boys
The Americanization of Edward Bok
Vocations for Girls ..... *Laselle and Wiley*

You will find other book lists on pages 82 and 95.

Write a book report on any one of these books.

182. REVIEW—WORD GROUPS

You have tried to form good-speech habits this year. Are you sure that you say the following groups of words correctly?

last night	will you	would have
last year	did you	can't you
all right	have you	must have
give me	won't you	this year

Oral exercise. Use these groups of words in sentences. Your classmates will tell you how clearly you say them.

Written exercise. Write a letter to your teacher telling her what part of your work in English you have enjoyed most.

183. READY REFERENCE

USE A CAPITAL

1. In all important words of a title.
Example: Have you read *Black Beauty?*

2. The words *I* and *O*.
Example: *I* shall study hard.
O little bird, you sing
As if all months were June.

3. Proper nouns.
Example: *T*heodore *R*oosevelt was a great hunter.

4. The first word of every sentence.
Example: *B*e careful of your use of words.

5. The first word of every line of poetry.
Example: *I*f you can keep your head when all about you
*A*re losing theirs and blaming it on you

6. Names of days of the week.

Example: *M*onday, *T*uesday.

7. Names of the months of the year.

Example: *J*anuary, *F*ebruary.

8. Names of religious denominations.

Example: *M*ethodist, *P*resbyterian, *C*atholic.

9. When referring to the Deity.

Example: *S*avior, *C*reator, *L*ord.

USE A PERIOD

1. At the end of a statement.

Example: William Jennings Bryan was a famous American

2. At the end of every abbreviation.

Example: Give this to Mr. Smith.

3. After an initial.

Example: Have you ever read any story written by O. Henry?

USE A COMMA

1. To separate a direct quotation from the rest of the sentence.

Example: The team said, "We must win."

2. To separate the words *yes* and *no* from the rest of the sentence.

Example: "Yes, I will go," said John.

3. To set off the name of the person spoken to.

Example: James, come here.

4. After the salutation in a friendly letter.

Example: My dear Mary,

5. To separate the name of a city and state when used in sentences or in addresses.

Example: Chicago, Illinois.

6. To separate the words in a series.

Example: Apple, peach, pear.

USE AN APOSTROPHE

1. To show possession.

Example: This is Ella's book.

2. To show the omission of a letter or letters.

Example: I don't believe him.

3. To show plurals of letters and figures.

Example: There were five *8's* and three *L's* on the paper.

USE QUOTATION MARKS

1. To inclose a direct quotation.

Example: The teacher said, "Learn the first paragraph."

USE A QUESTION MARK

1. At the end of a sentence that asks a question.

Example: When do we recite?

A AN

a—before a consonant sound.

Example: The boy bought *a* dictionary.

an—before a vowel sound.

Example: The girl became *an* expert swimmer.

A GOOD DEAL A GREAT DEAL

a good deal—meaning a good bargain or trade.

Example: He made *a good deal* by selling his house for $400 more than he paid for it.

a great deal—much.
Example: *A great deal* of damage was done.

AMONG BETWEEN

among—when referring to more than two.
Example: The books were distributed *among* the boys.

between—when referring to two.
Example: This is strictly *between* you and me.

BESIDE BESIDES

beside—by the side of.
Example: She sat *beside* me in the car.

besides—in addition to.
Example: There were others *besides* our class.

CAN MAY

can—ability, strength.
Example: *Can* you answer this question?

may—indicating permission.
Example: Mother says that I *may* go tonight.

DON'T DOESN'T

don't—do not.
Example: I *don't* want any more.

doesn't—does not.
Example: It *doesn't* pay to worry.

FUNNY STRANGE

funny—humorous.
Example: The *funny* man amused the children.

strange—queer, odd, peculiar.
Example: Last night I had a *strange* dream.

ITS IT'S

its—pronoun showing possession.
Example: The cat was licking *its* paw.

it's—contraction for *it is*.
Example: Oh, *it's* you, is it?

LEARN TEACH

learn—to gain knowledge.
Example: I would like to *learn* to sing.

teach—to give knowledge to others.
Example: *Teach* me that game.

LEAVE LET

leave—remain or go away.
Example: The train will *leave* at 2:30.

let—permit or allow.
Example: *Let* me help you.

LIKE LOVE

like—taste or desire for.
Example: I *like* these apples.

love—affection for.
Example: The dog *loves* his master.

LOTS MANY OR *MUCH*

lots—plot of ground, assortment.
Example: He had several *lots* for sale.

many or *much*—number or quantity.
Example: *Many* questions were asked.

REAL VERY

real—genuine or true.

Example: She is a *real* friend.

very—to a great degree.

Example: They were *very* much afraid.

THERE THEIR

there—place.

Example: *There* is where I live.

their—ownership.

Example: *Their* voices sounded sweet.

AS AS IF LIKE

like is a preposition and should not be used to connect two clauses. It is used before a substantive.

Example: She looks *like* her mother.

as and *as if* are conjunctions and are used to connect clauses.

Examples: She looks *as if* she were tired.
Do it *as* your teacher taught you.

GOOD WELL

good is an adjective which means having excellent qualities.

Example: She is a *good* student.

Well, when used as an adverb, means in a suitable manner.

Example: The work was *well* done.

IN INTO

in is used to show position or action in the same place.

Example: He moved around *in* the room.

into is used when motion toward a place is shown.
Example: He went *into* the house.

MOST ALMOST

most is an adjective which means the greatest number in quantity.

Example: *Most* of the apples are ripe.

almost is an adverb which means nearly.

Example: The task is *almost* done.

THIS KIND OR *SORT* *THAT KIND* OR *SORT*

kind and *sort* are singular forms of the noun and should be modified by the singular forms of the adjectives *this* and *that*.

Examples: *This kind* of tree.
That kind of pear.
This sort of book.
That sort of boy.

THESE KINDS OR *SORTS* *THOSE KINDS* OR *SORTS*

kinds and *sorts* are plural forms of the nouns and should be modified by the plural forms of the adjectives.

Examples: *These kinds* of trees.
Those kinds of pears.
These sorts of books.
Those sorts of boys.

VERY BADLY *VERY MUCH*

badly is an adverb which means "in a poor or bad manner."

Example: He reads *very badly*.

much, when used as an adverb, means to a great degree or extent.

Example: I want *very much* to go to college.

PARTS OF SPEECH

NOUNS

1. A noun is the name of a person, place, or thing.
Example: A *chair* is a piece of furniture.

2. A common noun is the name of a class of persons, places, or things.
Example: *Boys* like good *sports*.

3. A proper noun names a special person, place, or thing.
Example: *Lincoln* is the capital of *Nebraska*.

4. A singular noun is the name of one thing.
Example: The *book* is on his desk.

5. A plural noun is the name of two or more things.
Example: I have three *books* with me.

6. Most nouns regularly form their plural by adding *s* to the singular.
Example: I have several *books* at home.

7. A noun may be used as a subject.
Example: Little *girls* like dolls.

PRONOUNS

1. A pronoun is a word that takes the place of a noun.
Example: *She* went in Mary's place.

2. Personal pronouns distinguish the person speaking from the person spoken to, and the person, or object, spoken of.

Examples: *I, you, he, she, it.*

3. Personal pronouns show ownership or possession by changing their form instead of using the apostrophe.

Example: *They* said that the dog was *theirs*.

The antecedent of a pronoun is the noun for which the pronoun stands.

VERB

1. A verb is a word expressing action, existence, or condition.

Examples: The boy *ran* to the store.
He *is* a good boy.
The baby *slept* a long time.

2. Most verbs have three parts, called principal parts.

Example: present *see*
past *saw*
past participle *having seen*.

3. Verbs are used as predicates of sentences.

Example: I *went* to the circus.

ADJECTIVE

1. An adjective is a word that modifies a noun or pronoun.

Examples: The *patriotic* boys saluted the flag.
She was *studious*.

2. An adjective may describe, modify, or point out nouns.

Examples: The *red* apple was picked.
Many boys play baseball.
That book is mine.

ADVERB

An adverb is a word that modifies a verb, an adjective, or another adverb.

Examples: The children sang *sweetly*.
Very few mistakes were made.
He worked *very industriously*.

PREPOSITION

A preposition is a word or group of words which shows the relation between a noun or pronoun and some other word in the sentence.

Example: The book *on* the table is red.

CONJUNCTION

A conjunction is a word that connects other words or groups of words.

Example: He whistled *and* sang at his work.

INTERJECTION

An interjection is a word that has no direct connection with the sentence, but is put into the sentence to express excitement, or sudden or strong emotion.

Example: *Hurrah!* here comes the parade.

In order to stimulate an appreciation of poetry and to afford opportunity for practice in speaking, appropriate selections from the writings of well-known authors are included for study and memorizing.

The poems have been selected as suitable for the grades in which this English Book will be used. Poets have been suggested whose poems appeal to children of these grades.

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SELECTIONS FOR MEMORIZING

Sea Song

Allan Cunningham (1784–1842) was a Scottish poet who lived most of his life in London.

This poem, *The Sea Song*, expresses the spirit of life on the sea. Can you not almost hear the stalwart sailors singing as they go about their work on the ship?

A wet sheet and a flowing sea,
  A wind that follows fast,
And fills the white and rustling sail,
  And bends the gallant mast;
And bends the gallant mast, my boys,
  While like the eagle free,
Away the good ship flies, and leaves
  Old England on the lee.

Oh, for a soft and gentle wind!
  I heard a fair one cry;
But give to me the snoring breeze,
  And white waves heaving high;
And white waves heaving high, my boys,
  The good ship tight and free—
The world of waters is our home,
  And merry men are we.

There's tempest in yon horned moon,
  And lightning in yon cloud;
But hark the music, Mariners!
  The wind is piping loud;
The wind is piping loud, my boys,
  The lightning flashing free—
While the hollow oak our palace is,
  Our heritage the sea.

—*Allan Cunningham*

Old Ironsides

Oliver Wendell Holmes (1809–1894) was a distinguished American author.

Old Ironsides was the frigate *Constitution* which was commanded by our great naval hero, Captain John Paul Jones.

The poem was written after the Navy Department had decided to destroy the famous frigate. The stirring sentiment of this poem aroused the public to such a pitch that the vessel was saved and converted into a schoolship.

Aye, tear her tattered ensign down!
Long has it waved on high,
And many an eye has danced to see
That banner in the sky;
Beneath it rung the battle shout,
And burst the cannon's roar—
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee—
The harpies of the shore shall pluck
The eagle of the sea!

Oh, better that her shattered hulk
Should sink beneath the wave;
Her thunders shook the mighty deep,
And there should be her grave;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale!

—*Oliver Wendell Holmes*

A Vagabond Song

Bliss Carman (1861–) is a very well-known Canadian poet and journalist. *A Vagabond Song* is characteristic of all his poetry in its swift response to nature and its swinging rhythm.

There is something in the autumn that is native to my blood—
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon the hills.

There is something in October sets the gipsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

—*Bliss Carman*

The Builders

Henry Wadsworth Longfellow (1807–1882) is probably the most popular American poet. His poems were equally popular on both sides of the Atlantic.

Longfellow is the only American author who has been honored by a memorial in Westminster Abbey.

All are architects of Fate,
  Working in these walls of Time;
Some with massive deeds and great,
  Some with ornaments of rhyme.

Nothing useless is, or low;
  Each thing in its place is best;
And what seems but idle show
  Strengthens and supports the rest.

For the structure that we raise,
  Time is with materials filled;
Our todays and yesterdays
  Are the blocks with which we build.

Truly shape and fashion these;
  Leave no yawning gaps between;
Think not, because no man sees,
  Such things will remain unseen.

In the elder days of Art,
  Builders wrought with greatest care
Each minute and unseen part;
  For the gods see everywhere.

Let us do our work as well,
  Both the unseen and the seen;
Make the house, where gods may dwell,
  Beautiful, entire, and clean.

Else our lives are incomplete,
  Standing in these walls of Time,
Broken stairways, where the feet
  Stumble as they seek to climb.

Build today, then, strong and sure,
  With a firm and ample base;
And ascending and secure
  Shall tomorrow find its place.

Thus alone can we attain
  To those turrets, where the eye
Sees the world as one vast plain,
  And one boundless reach of sky.

—*Henry Wadsworth Longfellow*

A Psalm of Life

What the Heart of the Young Man said to the Psalmist

Tell me not in mournful numbers,
  Life is but an empty dream!
For the soul is dead that slumbers,
  And things are not what they seem.

Life is real! Life is earnest!
  And the grave is not its goal;
Dust thou art, to dust returnest,
  Was not spoken of the soul.

Not enjoyment, and not sorrow,
  Is our destined end or way;
But to act, that each tomorrow
  Finds us farther than today.

Art is long, and Time is fleeting,
  And our hearts, though stout and brave,
Still, like muffled drums, are beating
  Funeral marches to the grave.

In the world's broad field of battle,
  In the bivouac of Life,
Be not like dumb, driven cattle!
  Be a hero in the strife!

Trust no Future, howe'er pleasant!
  Let the dead Past bury its dead!
Act—act in the living Present!
  Heart within, and God o'erhead!

Lives of great men all remind us
  We can make our lives sublime,
And, departing, leave behind us
  Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwreck'd brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

—*Henry Wadsworth Longfellow*

THE BUILDING OF THE SHIP

* * * * * * *

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock,
'T is of the wave and not the rock;
'T is but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee—are all with thee!

—*Henry Wadsworth Longfellow*

Night

Robert Southey (1774–1843) became poet laureate of Great Britain in 1813. As the national poet, he composed many poems for patriotic occasions.

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven:
In full-orb'd glory yonder Moon divine
Rolls through the dark-blue depths.
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!

—*Robert Southey*

Down to Sleep

Helen Hunt Jackson (1831–1885) was a gifted American writer of poetry and fiction. Her chief interest was the improvement of the condition of the Indians. Two of her best known novels, *A Century of Dishonor* and *Ramona*, were written in behalf of the Indians.

November woods are bare and still;
November days are clear and bright;
Each noon burns up the morning chill;
The morning's snow is gone by night;
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things lie "down to sleep."

I never knew before what beds,
Fragrant to smell and soft to touch,
The forest sifts and shapes and spreads;
I never knew before how much
Of human sound there is in such
Low tones as through the forest sweep
When all wild things lie "down to sleep."

Each day I find new coverlids
Tucked in, and more sweet eyes shut tight;
Sometimes the viewless mother bids
Her ferns kneel down full in my sight;
I hear their chorus of "good night";
And half I smile, and half I weep,
Listening while they lie "down to sleep."

November woods are bare and still;
November days are bright and good;
Life's noon burns up life's morning's chill;
Life's night rests feet that long have stood;
Some warm soft bed, in field or wood,
The mother will not fail to keep,
Where we can "lay us down to sleep."

—*Helen Hunt Jackson*

While Shepherds Watched

Margaret Wade Deland (1857–) is an American author. She is better known by her novels than by her poetry. This beautiful Christmas poem gives a delightful picture of the first Christmas.

Like small curled feathers, white and soft,
The little clouds went by,
Across the moon, and past the stars,
And down the western sky:
In upland pastures, where the grass
With frosted dew was white,
Like snowy clouds the young sheep lay,
That first, best Christmas night.

The shepherds slept; and, glimmering faint,
With twist of thin, blue smoke,
Only their fire's crackling flames
The tender silence broke—
Save when a young lamb raised his head,
Or, when the night wind blew,
A nesting bird would softly stir,
When dusky olives grew—

With finger on her solemn lip,
  Night hushed the shadowy earth,
And only stars and angels saw
  The little Savior's birth;
Then came such flash of silver light
  Across the bending skies,
The wondering shepherds woke, and hid
  Their frightened, dazzled eyes.

And all their gentle sleepy flock
  Looked up, then slept again,
Nor knew the light that dimmed the stars
  Brought endless Peace to men—
Nor even heard the gracious words
  That down the ages ring—
"The Christ is born! the Lord has come,
  Good-will on earth to bring!"

Then o'er the moonlit, misty fields,
  Dumb with the world's great joy,
The shepherds sought the white-walled town,
  Where lay the baby boy—
And oh, the gladness of the world,
  The glory of the skies,
Because the longed-for Christ looked up
  In Mary's happy eyes!

—*Margaret Wade Deland*

The Blue Jay

Susan Hartley Swett is an American writer of verse. In this poem, *The Blue Jay*, she gives a very pretty fancy of the way the blue jay was made.

O Blue Jay up in the maple-tree,
Shaking your throat with such bursts of glee,
  How did you happen to be so blue?
Did you steal a bit of the lake for your crest,
And fasten blue violets into your vest?
  Tell me, I pray you—tell me true!

Did you dip your wings in azure dye,
When April began to paint the sky,
That was pale with the winter's stay?
Or were you hatched from a bluebell bright,
'Neath the warm, gold breast of a sunbeam light,
By the river one blue spring day?

O Blue Jay up in the maple-tree,
A-tossing your saucy head at me,
With ne'er a word for my questioning,
Pray, cease for a moment your "ting-a-link,"
And hear when I tell you what I think,—
You bonniest bit of the spring.

I think when the fairies made the flowers,
To grow in these mossy fields of ours,
Periwinkles and violets rare,
There was left of the spring's own color, blue,
Plenty to fashion a flower whose hue
Would be richer than all and as fair.

So, putting their wits together, they
Made one great blossom so bright and gay,
The lily beside it seemed blurred;
And then they said, "We will toss it in air;
So many blue blossoms grow everywhere,
Let this pretty one be a bird!"

—*Susan Hartley Swett*

Apple Blossoms

In this poem, *Apple Blossoms*, can you see and understand the picture the author has presented for you? Have you done the different things that he asks in each stanza?

Have you seen an apple orchard in the spring?
In the spring?
An English apple orchard in the spring?

When the spreading trees are hoary
With their wealth of promised glory,
And the mavis pipes his story
In the spring!

Have you plucked the apple blossoms in the spring?
In the spring?
And caught their subtle odors in the spring?
Pink buds bursting at the light,
Crumpled petals baby-white—
Just to touch them a delight!
In the spring!

Have you walked beneath the blossoms in the spring?
In the spring?
Beneath the apple blossoms in the spring?
When the pink cascades were falling,
And the silver brooklets brawling,
And the cuckoo bird is calling
In the spring!

Have you seen a merry bridal in the spring?
In the spring?
In an English apple country in the spring?
When the bride and maidens wear
Apple blossoms in their hair;
Apple blossoms everywhere,
In the spring!

If you have not, then you know not, in the spring,
In the spring,
Half the color, beauty, wonder of the spring.
No sight can I remember
Half so precious, half so tender,
As the apple blossoms render
In the spring!

—*William Wesley Martin*

The Cardinal Bird

Arthur Guiterman (1871–) is an American poet whose poems you often see in American magazines and periodicals. He has written many humorous poems. This poem makes you see the crimson of the jolly bird stand out brighter still against gray skies and white snowdrifts.

Where snowdrifts are deepest he frolics along,
A flicker of crimson, a chirrup of song,
My cardinal bird of the frost-powdered wing,
Composing new lyrics to whistle in Spring.

A plump little prelate, the park is his church;
The pulpit he loves is a cliff-sheltered birch;
And there, in his rubicund livery dressed,
Arranging his feathers and ruffling his crest,

He preaches, with most unconventional glee,
A sermon addressed to the squirrels and me,
Commending the wisdom of those that display
The brightest of colors when heavens are gray.

—*Arthur Guiterman*

Battle Hymn of the Republic

Julia Ward Howe (1819–1910) was a public spirited woman who was always trying to help others. She is best known as the author of this poem, which she wrote when visiting camps near Washington, D. C., during the Civil War.

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on.

I have read a fiery gospel, writ in burnished rows of steel:
"As ye deal with My contemners, so with you My grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat!
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
While God is marching on.

—*Julia Ward Howe*

Good Name

William Shakespeare (1564–1616) is generally recognized as the greatest author that ever used the English language. As you grow older, you will be delighted to read and study his plays and to attend their performance in the theater.

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.

—*William Shakespeare*

Written in March

William Wordsworth (1770–1850) was poet laureate of England. He was called one of the Lake Poets, as he lived in the Lake District of England and described that beautiful region in his poems. He had to accustom the public to the simplicity of his nature poetry.

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The plough-boy is whooping—anon—anon.
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

—*William Wordsworth*

Warren's Address

John Pierpont (1785–1866) was an American poet and preacher, who served as chaplain in the Civil War. One of his best known poems is "*Warren's Address at the Battle of Bunker Hill.*"

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
Hope ye mercy still?

What's the mercy despots feel?
Hear it in that battle-peal!
Read it on yon bristling steel!
Ask it, ye who will.

Fear ye foes who kill for hire?
Will ye to your *homes* retire?
Look behind you! They're afire!
And, before you, see
Who have done it! From the vale
On they come! and will ye quail?
Leaden rain and iron hail
Let their welcome be!

In the God of battles trust!
Die we may—and die we must:
But, oh, where can dust to dust
Be consigned so well,
As where Heaven its dews shall shed
On the martyred patriot's bed,
And the rocks shall raise their head
Of his deeds to tell?

—*John Pierpont*

Morning

John Keats (1795–1821). This dainty bit of his writings gives us some idea of the imaginative spirit of this young man, who, although he died at an early age, wrote some of the most charming poems in the English language.

I stood tiptoe upon a hill;
The air was cooling and so very still,
That the sweet buds which with a modest pride
Pull droopingly, in slanting curve aside,
Their scanty-leaved and finely tapering stems,
Had not yet lost those starry diadems
Caught from the early sobbing of the morn.
The clouds were pure and white as flocks new-shorn,

And fresh from the clear brook; sweetly they slept
On the blue fields of heaven; and then there crept
A little noiseless noise among the leaves,
Born of the very sigh that silence heaves;
For not the faintest motion could be seen
Of all the shades that slanted o'er the green.
A bush of Mayflowers with the bees about them;
Ah, sure no tasteful nook could be without them.
And let a lush laburnum oversweep them,
And let long grass grow round the roots to keep them
Moist, cool, and green; and shade the violets,
That they may bind the moss in leafy nets.

—*John Keats*

A Farewell

Charles Kingsley (1819–1875), an English clergyman and a popular writer, was the author of *Water Babies*, *Westward Ho*, and *Hereward the Wake*.

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray:
Yet, ere we part, one lesson I would leave you,
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long:
And so make Life, Death, and that vast Forever,
One grand, sweet song.

—*Charles Kingsley*

The Brook's Song

Alfred, Lord Tennyson (1809–1892), one of the great English poets, succeeded Wordsworth as poet laureate. In the *Idylls of the King* he retells the legends of King Arthur and his knights. Artists have painted pictures inspired by poems. In this poem can you not see and almost hear the brook?

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,

And here and there a foamy flake
Upon me, as I travel
With many a silvery water-break
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.

—*Alfred, Lord Tennyson*

The Housekeeper

Charles Lamb (1775–1834) was an English essayist and poet. He devoted his life to the care of his invalid sister.

The frugal snail, with forecast of repose,
Carries his house with him where'er he goes;
Peeps out, and, if there comes a shower of rain,
Retreats to his small domicile amain.
Touch but a tip of him, a horn—'tis well—
He curls up in his sanctuary shell.

He's his own landlord, his own tenant; stay
Long as he will, he dreads no Quarter Day.
Himself he boards and lodges; both invites
And feasts himself; sleeps with himself o' nights.
He spares the upholsterer trouble to procure
Chattels; himself is his own furniture,
And his sole riches. Wheresoe'er he roam—
Knock when you will—he's sure to be at home.

—*Charles Lamb*

Gradatim

(*Abridged*)

Josiah Gilbert Holland (1819–1881) was an American author. He studied to be a doctor, but soon gave up his practice for literary work. He founded *Scribner's Magazine*.

Heaven is not reached at a single bound;
  But we build the ladder by which we rise
  From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

I count this thing to be grandly true:
  That a noble deed is a step toward God,
  Lifting the soul from the common clod
To a purer air and a broader view.

We rise by the things that are under feet;
  By what we have mastered of good and gain;
  By the pride deposed and the passion slain,
And the vanquished ills that we hourly meet.

Wings for the angels, but feet for men!
  We may borrow the wings to find the way—
  We may hope, and resolve, and aspire, and pray;
But our feet must rise, or we fall again.

* * * * * * * * * *

—*Josiah Gilbert Holland*

The Night Has a Thousand Eyes

Francis William Bourdillon (1852–) was a tutor in the English royal family. He has published several volumes of poetry. This lyric is his best known poem.

The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is done.

—*Francis William Bourdillon*

Valuation

John Greenleaf Whittier (1807–1892) was called the Quaker poet. You have already read many of his poems. Mention some of them that you have read.

The old Squire said, as he stood by his gate,
And his neighbor, the Deacon, went by,
"In spite of my bank stock and real estate,
You are better off, Deacon, than I.

"We're both growing old, and the end's drawing near,
You have less of this world to resign,
But in Heaven's appraisal your assets, I fear,
Will reckon up greater than mine.

"They say I am rich, but I'm feeling so poor,
I wish I could swap with you even:
The pounds I have lived for and laid up in store
For the shillings and pence you have given."

"Well, Squire," said the Deacon, with shrewd common sense,
While his eye had a twinkle of fun,
"Let your pounds take the way of my shillings and pence,
And the thing can be easily done."

—*John Greenleaf Whittier*

Harvest Hymn

Once more the liberal year laughs out
O'er richer stores than gems or gold;
Once more with harvest-song and shout
Is Nature's bloodless triumph told.

Oh, favors every year made new!
Oh, gifts with rain and sunshine sent!
The bounty overruns our due,
The fulness shames our discontent.

We shut our eyes, the flowers bloom on;
We murmur, but the corn-ears fill,
We choose the shadow, but the sun
That casts it shines behind us still.

Who murmurs at his lot today?
Who scorns his native fruit and bloom?
Or sighs for dainties far away,
Beside the bounteous board of home?

Thank Heaven, instead, that Freedom's arm
Can change a rocky soil to gold,—
That brave and generous lives can warm
A clime with northern ices cold.

And let these altars, wreathed with flowers
And piled with fruits, awake again
Thanksgivings for the golden hours,
The early and the latter rain!

—*John Greenleaf Whittier*

The Barefoot Boy

Blessings on thee, little man,
Barefoot boy, with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lip, redder still
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace;
From my heart I give thee joy,—
I was once a barefoot boy!
Prince thou art,—the grown-up man
Only is republican.
Let the million-dollared ride!
Barefoot, trudging at his side,
Thou hast more than he can buy
In the reach of ear and eye,—
Outward sunshine, inward joy;
Blessings on thee, barefoot boy!

Oh, for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned of schools,
Of the wild bee's morning chase,
Of the wild-flower's time and place,
Flight of fowl and habitude
Of the tenants of the wood;
How the tortoise bears his shell,
How the woodchuck digs his cell,
And the ground-mole sinks his well;
How the robin feeds her young,
How the oriole's nest is hung;
Where the whitest lilies blow,
Where the freshest berries grow,
Where the ground-nut trails its vine,

Where the wood-grape's clusters shine;
Of the black wasp's cunning way,
Mason of his walls of clay,
And the architectural plans
Of gray hornet artisans!
For, eschewing books and tasks,
Nature answers all he asks;
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy,—
Blessings on the barefoot boy!

Oh, for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played,
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond,
Mine the walnut slopes beyond,
Mine, on bending orchard trees,
Apples of Hesperides!
Still as my horizon grew,
Larger grew my riches too;
All the world I saw or knew
Seemed a complex Chinese toy,
Fashioned for a barefoot boy!

Oh, for festal dainties spread,
Like my bowl of milk and bread;
Pewter spoon and bowl of wood,
On the door-stone, gray and rude!
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent,
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold;
While for music came the play
Of the pied frogs' orchestra;
And, to light the noisy choir,
Lit the fly his lamp of fire,
I was monarch: pomp and joy
Waited on the barefoot boy!

Cheerily, then, my little man,
Live and laugh, as boyhood can!
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew;
Every evening from thy feet
Shall the cool wind kiss the heat:
All too soon these feet must hide
In the prison cells of pride,
Lose the freedom of the sod,
Like a colt's for work be shod,
Made to tread the mills of toil,
Up and down in ceaseless moil;
Happy if their track be found
Never on forbidden ground;
Happy if they sink not in
Quick and treacherous sands of sin.
Ah! that thou couldst know thy joy,
Ere it passes, barefoot boy!

—*John Greenleaf Whittier*

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Sweet Afton

Robert Burns (1759–1796) was the national poet of Scotland. He was the son of a farmer and his farm life is reflected in his many nature poems. His poems, written chiefly in his native manner of speech, have made the Lowland Scotch dialect famous.

Flow gently, sweet Afton, among thy green braes,
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

Thou stock-dove whose echo resounds thro' the glen,
Ye wild whistling blackbirds in yon thorny den,
Thou green-crested lapwing, thy screaming forbear,
I charge you disturb not my slumbering fair.

How lofty, sweet Afton, thy neighboring hills,
Far mark'd with the courses of clear-winding rills;
There daily I wander as noon rises high,
My flocks and my Mary's sweet cot in my eye.

How pleasant thy banks and green valleys below,
Where wild in the woodlands the primroses blow;
There oft, as mild ev'ning weeps over the lea,
The sweet-scented birk shades my Mary and me.

Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides;
How wanton thy waters her snowy feet lave,
As, gathering sweet flow'rets, she stems thy clear wave.

Flow gently, sweet Afton, among thy green braes,
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently. sweet Afton, disturb not her dream.

—*Robert Burns*

Auld Lang Syne

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?

Chorus

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup o' kindness yet
For auld lang syne.

We twa hae rin about the braes,
And pu'd the gowans fine;
But we've wander'd monie a weary fit
Sin' auld lang syne.

We twa hae paidl't i' the burn,
Frae mornin' sun till dine:
But seas between us braid hae roared
Sin' auld lang syne.

And here's a hand, my trusty fiere,
And gie's a hand o' thine;
And we'll tak a right guid willie-waught,
For auld lang syne.

And surely ye'll be your pint-stowp,
And surely I'll be mine;
And we'll tak a cup o' kindness yet
For auld lang syne.

—*Robert Burns*

Bannockburn

Robert Bruce's Address to His Army

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led;
Welcome to your gory bed,
Or to victory.

Now's the day, and now's the hour:
See the front o' battle lour:
See approach proud Edward's power—
Chains and slavery!

Wha will be a traitor knave?
Wha can fill a coward's grave?
Wha sae base as be a slave?
Let him turn and flee!

Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa'?
Let him follow me!

By oppression's woes and pains!
By your sons in servile chains!
We will drain our dearest veins,
But they shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do, or die!

—*Robert Burns*

To a Mountain Daisy

On Turning One Down with the Plough, in April, 1786

Wee, modest, crimson-tippèd flower,
Thou's met me in an evil hour;
For I maun crush amang the stoure
Thy slender stem;
To spare thee now is past my pow'r,
Thou bonnie gem.

Alas! it's no thy neebor sweet,
The bonnie *Lark*, companion meet!
Bending thee 'mang the dewy weet!
Wi' spreckled breast,
When upward-springing, blythe, to greet
The purpling east.

Cauld blew the bitter-biting north
Upon thy early, humble birth;
Yet cheerfully thou glinted forth
Amid the storm,
Scarce rear'd above the parent earth
Thy tender form.

The flaunting flow'rs our gardens yield,
High shelt'ring woods and wa's maun shield;
But thou beneath the random bield
O' clod or stane,
Adorns the histie *stibble-field*,
Unseen, alane.

There, in thy scanty mantle clad,
Thy snawie bosom sun-ward spread,
Thou lifts thy unassuming head
In humble guise;
But now the *share* uptears thy bed,
And low thou lies!

Such is the fate of artless Maid,
Sweet *flow'ret* of the rural shade!
By love's simplicity betray'd,
And guileless trust,
Till she, like thee, all soil'd, is laid
Low i' the dust.

Such is the fate of simple Bard,
On life's rough ocean luckless starr'd!
Unskilful he to note the card
Of *prudent lore*,
Till billows rage, and gales blow hard,
And whelm him o'er!

Such fate to *suffering worth* is giv'n,
Who long with wants and woes has striv'n,
By human pride or cunning driv'n
To mis'ry's brink,
Till wrench'd of ev'ry stay but *Heav'n*,
He, ruin'd, sink!

Ev'n thou who mourn'st the Daisy's fate,
That fate is thine—no distant date;
Stern Ruin's *ploughshare* drives, elate,
Full on thy bloom,
Till crush'd beneath the furrow's weight,
Shall be thy doom!

—*Robert Burns*

SIXTH GRADE

The Marseillaise

Rouget de Lisle (1760–1836) in a moment of patriotic excitement wrote both words and music for the Marseillaise, the national anthem of France. Though he is the author of other patriotic songs, this one made him famous.

Ye sons of Freedom, awake to glory!
Hark! hark! what myriads bid you rise!
Your children, wives, and grandsires hoary,
Behold their tears and hear their cries!
Shall hateful tyrants, mischiefs breeding,
With hireling hosts, a ruffian band,
Affright and desolate the land,
While peace and liberty lie bleeding?

Chorus:

To arms, to arms, ye brave!
The avenging sword unsheath!
March on, march on, all hearts resolved,
On victory or death.

Now, now the dangerous storm is scowling,
Which treacherous kings, confederate, raise;
The dogs of war, let loose, are howling,
And lo! our fields and cities blaze;
And shall we basely view the ruin,
While lawless force, with guilty stride,
Spreads desolation far and wide,
With crimes and blood his hands embruing?

With luxury and pride surrounded,
The vile, insatiate despots dare
(Their thirst of power and gold unbounded)
To mete and vend the light and air.
Like beasts of burden would they load us,
Like gods would bid their slaves adore;
But man is man, and who is more?
Then, shall they longer lash and goad us?

O Liberty, can man resign thee!
Once having felt thy generous flame?
Can dungeons, bars and bolts confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield;
But freedom is our sword and shield,
And all their arts are unavailing.

—*Rouget de Lisle*

Concord Hymn

Ralph Waldo Emerson (1803–1882), a famous American man-of-letters, is remembered chiefly for his essays and his poetry. His writings are remarkable for their keen appreciation of nature. They are wholesome and inspiring; Lowell said "he speaks always to what is highest and what is least selfish in us."

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream that seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

—*Ralph Waldo Emerson*

Abou Ben Adhem

Henry James Leigh Hunt (1784–1859) was an English essayist, poet, and journalist. *Abou Ben Adhem*, one of his best poems, is inspired by noble thought.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel, writing in a book of gold;
Exceeding peace had made Ben Adhem bold:
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

—*Leigh Hunt*

Our Flag

Margaret Sangster (1838–1912) was an American author. By her writings she tried to make everyday life better and more beautiful.

A handful stood beneath the flag
  When first its colors cleft the air;
And sturdily they held it up,
  And stubbornly they held it where
Against the little nation came
The children of an older fame.

Today the thronging millions troop
  Where floats that standard in their view;
And far and wide they roam, who love
  Its gallant red and white and blue.

And if beneath an alien sky
They catch its gleam, their hearts reply.

It waves from village spire and roof,
  It flutters from the school-house peak;
The little ones of many lands
  Beneath its folds, one language speak,
And evermore its clustered stars
Are pledge of broken prison bars.

Oh, flag beloved, forever dear!
  Oh, flag unstained by sordid deeds!
Wide spread thy folds and gather safe
  The men of various warring creeds,
Of diverse race, of separate blood,
To thee who crowd o'er field and flood.

Thine be the symbol of a love
  As wide as man, as deep as God.
Thine be the tenderness and strength
  To bless the new world's virgin sod;
And ours, dear flag, the joy to stand
Beneath thee, loyal to our land.

—*Margaret E. Sangster*

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Orpheus with His Lute

William Shakespeare (1564–1616). These lines of the great poet tell of the effect on Nature of the magic music, and of its power over mortals to lighten care and sorrow.

Orpheus with his lute made trees,
And the mountain tops that freeze,
  Bow themselves when he did sing:
To his music plants and flowers
Ever sprung, as sun and showers
  There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
  Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
  Fall asleep, or hearing, die.

—*William Shakespeare*

At Morning

Robert Louis Stevenson (1850–1894) was always a boy. He was never too old to "make believe." That is why children love his books, from his thrilling stories of adventure to his simple poems and helpful essays. His thoughts are so beautifully expressed that much of his prose is prose poetry.

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry, give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep.

—*Robert Louis Stevenson*

The Throstle

Alfred, Lord Tennyson (1809–1892) liked to roam in fields and meadows, and this song of the thrush shows well his love of the out-of-doors.

For sixty years he wrote poetry that was marked by perfection of form and beauty of thought. His natural appeal was recognized in 1850 when he became the poet laureate of the English people.

"Summer is coming, summer is coming,
  I know it, I know it, I know it.
Light again, leaf again, love again."
  Yes, my wild little Poet.

Sing the new year in under the blue.
  Last year you sang it as gladly.
"New, new, new, new!" Is it then so new
  That you should carol so madly?

"Love again, song again, nest again, young again."
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See, there is hardly a daisy.

"Here again, here, here, here, happy year!"
O warble, unchidden, unbidden!
Summer is coming, is coming, my dear,
And all the winters are hidden.

—*Alfred, Lord Tennyson*

"America for Me"

Henry van Dyke (1852–) is an American clergyman and author. He loves woods and fields, and the freedom and opportunity of America.

'Tis fine to see the Old World, and travel up and down
Among the famous palaces and cities of renown,
To admire the crumbly castles and the statues of the kings,—
But now I think I've had enough of antiquated things.

So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

Oh, London is a man's town, there's power in the air;
And Paris is a woman's town, with flowers in her hair;
And it's sweet to dream in Venice, and it's great to study Rome;
But when it comes to living there is no place like home.

I like the German fir-woods, in green battalions drilled;
I like the gardens of Versailles with flashing fountains filled;
But, oh, to take your hand, my dear, and ramble for a day
In the friendly western woodland where Nature has her way!

I know that Europe's wonderful, yet something seems to lack
The Past is too much with her, and the people looking back.
But the glory of the Present is to make the Future free,—
We love our land for what she is and what she is to be.

Oh, it's home again, and home again, America for me!
I want a ship that's westward bound to plough the rolling sea,
To the blessed Land of Room Enough beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

—*Henry van Dyke*

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L'Envoi

Rudyard Kipling (1865–) is perhaps the most popular of living English poets, and a noted writer of short stories and novels. His words are so honest and real that they appeal to almost everyone. *If* expresses the ideals of everyday living.

When earth's last picture is painted, and the tubes are twisted and dried,
When the oldest colors have faded, and the youngest critic has died,
We shall rest, and, faith, we shall need it—lie down for an eon or two,
Till the Master of All Good Workmen shall set us to work anew!

And those that were good shall be happy: They shall sit in a golden chair;
They shall splash at a ten-league canvas with brushes of comets' hair;
They shall find real saints to draw from—Magdalene, Peter, and Paul;
They shall work for an age at a sitting and never get tired at all!

And only the Master shall praise us, and only the Master shall blame;
And no one shall work for money, and no one shall work for fame;
But each for the joy of the working, and each, in his separate star,
Shall draw the Thing as he sees It for the God of Things as They Are!

—*Rudyard Kipling*

IF

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting, too;
If you can wait and not be tired of waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch.
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—what is more—you'll be a Man, my son!

—*Rudyard Kipling*

Together

When Crew and Captain understand each other to the core,
It takes a gale and more than a gale to put their ship ashore;
For the one will do what the other commands, although they are chilled to the bone,
And both together can live through weather that neither can face alone.

—*Rudyard Kipling*

A Tragic Story

William Makepeace Thackeray (1811–1863) was one of the two most distinguished novelists of England in the Nineteenth Century; the other was Dickens. This nonsense rime is one of many humorous poems written by Thackeray during his busy life as novelist, essayist, humorist, and caricaturist.

There lived a sage in days of yore,
And he a handsome pigtail wore;
But wondered much, and sorrowed more,
Because it hung behind him.

He mused upon this curious case,
And swore he'd change the pigtail's place,
And have it hanging at his face,
Not dangling there behind him.

Says he, "The mystery I've found—
I'll turn me round"—he turned him round;
But still it hung behind him.

Then round and round, and out and in,
All day the puzzled sage did spin;
In vain—it mattered not a pin—
The pigtail hung behind him.

And right, and left, and round about,
And up, and down, and in, and out
He turned; but still the pigtail stout
Hung steadily behind him.

And though his efforts never slack,
And though he twist, and twirl, and tack,
Alas! still faithful to his back,
The pigtail hangs behind him.

—*William Makepeace Thackeray*

To the Fringed Gentian

William Cullen Bryant (1794–1878) is one of the great American poets. He began to write verses when a boy of eight. At the age of seventeen he wrote *Thanatopsis*, a dignified, thoughtful poem of which R. H. Dana said, "No one on this side of the Atlantic is capable of writing such verses."

These two poems show why Bryant is called a poet of nature.

Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night.

Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground bird's hidden nest.

Thou waitest late and com'st alone,
When woods are bare and birds are flown,
And frost and shortening days portend
The agèd year is near his end.

Then doth thy sweet and quiet eye
Look through its fringes to the sky,
Blue—blue—as if the sky let fall
A flower from its cerulean wall.

I would that thus, when I shall see
The hour of death draw near to me,
Hope, blossoming within my heart,
May look to heaven as I depart.

—*William Cullen Bryant*

The Yellow Violet

When beechen buds begin to swell,
And woods the bluebird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

Ere russet fields their green resume,
Sweet flower, I love, in forest bare,
To meet thee, when thy faint perfume
Alone is in the virgin air.

Of all her train, the hands of Spring
First plant thee in the watery mold,
And I have seen thee blossoming
Beside the snow bank's edges cold.

Thy parent sun, who bade thee view
Pale skies, and chilling moisture sip,
Has bathed thee in his own bright hue,
And streaked with jet thy glowing lip.

Yet slight thy form, and low thy seat,
And eastward bent thy gentle eye,
Unapt the passing view to meet,
When loftier flowers are flaunting nigh.

Oft, in the sunless April day,
Thy early smile has stayed my walk;
But midst the gorgeous blooms of May,
I passed thee on thy humble stalk.

So they who climb to wealth forget
The friends in darker fortunes tried.
I copied them—but I regret
That I should ape the ways of pride.

And when again the genial hour
Awakes the painted tribes of light,
I'll not o'erlook the modest flower
That made the woods of April bright.

—*William Cullen Bryant*

The Destruction of Sennacherib

George Noel Gordon, Lord Byron (1788–1824), has been called "proud," "traveled," "mysteriously unhappy," a poet of wild beauty. At school he was an athlete; when a man he worked for the freedom of Italy and Greece, a cause for which he gave his fortune, and finally his life.

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider, distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Has melted like snow in the glance of the Lord!

—*George Gordon, Lord Byron*

Work

Alice Cary (1820–1871), an American writer, read and studied earnestly to educate herself. You can see that she learned the value of work, the joy in doing, and the urge to greater accomplishment.

Down and up, and up and down,
  Over and over and over;
Turn in the little seed, dry and brown,
  Turn out the bright red clover.
Work, and the sun your work will share,
  And the rain in its time will fall;
For Nature, she worketh everywhere,
  And the grace of God through all.

With hand on the spade and heart in the sky,
  Dress the ground, and till it;
Turn in the little seed, brown and dry,
  Turn out the golden millet.
Work, and your house shall be duly fed;
  Work, and rest shall be won;
I hold that a man had better be dead
  Than alive, when his work is done!

Down and up, and up and down,
  On the hill-top, low in the valley;
Turn in the little seed, dry and brown,
  Turn out the rose and lily.
Work with a plan, or without a plan,
  And your ends they shall be shaped true;
Work, and learn at first hand, like a man,—
  The best way to know is to do!

Down and up till life shall close,
  Ceasing not your praises;
Turn in the wild white winter snows,
  Turn out the sweet spring daisies.
Work, and the sun your work will share,
  And the rain in its time will fall;
For Nature, she worketh everywhere,
  And the grace of God through all.

—*Alice Cary*

The Blue and the Gray

Francis M. Finch (1827–1907) was an American poet and jurist. Why do the graves of the Civil War soldiers symbolize the common purpose of our United States?

By the flow of the inland river
  Where the fleets of iron have fled,
Where the blades of grave grass quiver,
  Asleep are the ranks of the dead;

Under the sod and the dew,
  Waiting the Judgment Day—
Under the one, the Blue;
  Under the other, the Gray.

These in the robings of glory,
  Those in the gloom of defeat,
All with the battle blood gory,
  In the dusk of eternity meet;
Under the sod and the dew,
  Waiting the Judgment Day—
Under the laurel, the Blue;
  Under the willow, the Gray.

From the silence of sorrowful hours
  The desolate mourners go,
Lovingly laden with flowers
  Alike for the friend and the foe;
Under the sod and the dew,
  Waiting the Judgment Day—
Under the roses, the Blue;
  Under the lilies, the Gray.

So, with an equal splendor
  The morning sun-rays fall,
With a touch impartially tender,
  On the blossoms blooming for all;
Under the sod and the dew,
  Waiting the Judgment Day—
'Broidered with gold, the Blue;
  Mellowed with gold, the Gray.

So when the summer calleth
  On forest and field of grain,
With an equal murmur falleth
  The cooling drip of the rain;

Under the sod and the dew,
  Waiting the Judgment Day—
Wet with the rain, the Blue;
  Wet with rain, the Gray.

Sadly, but not with upbraiding,
  The generous deed was done;
In the storm of the years that are fading,
  No braver battle was won;
Under the sod and the dew,
  Waiting the Judgment Day—
Under the blossoms, the Blue;
  Under the garlands, the Gray.

No more shall the war-cry sever,
  Or the winding rivers be red;
They banish our anger forever
  When they laurel the graves of our dead!
Under the sod and the dew,
  Waiting the Judgment Day—
Love and tears for the Blue;
  Tears and love for the Gray.

—*Francis Miles Finch*

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Excelsior

Henry Wadsworth Longfellow (1807–1882), the best-loved of American poets, is often called the "gentle poet." *My Lost Youth* tells of his boyhood. In a letter to his father he once expressed an ambition that should be part of all of us: "I *will be eminent* in something." Do you find this spirit in *Excelsior?*

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
  Excelsior!

His brow was sad; his eye beneath,
Flashed like a falchion from its sheath,
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud the clarion voice replied,
Excelsior!

"O stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered with a sigh,
Excelsior!

"Beware the pine tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last Good-night,
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveler, by the faithful hound,
Half buried in the snow was found,
Still grasping in his hand of ice,
That banner with the strange device,
Excelsior!

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

—*Henry Wadsworth Longfellow*

My Lost Youth

Often I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,
And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I can see the shadowy lines of its trees,
And catch, in sudden gleams,
The sheen of the far-surrounding seas,
And islands that were the Hesperides
Of all my boyish dreams.
And the burden of that old song,
It murmurs and whispers still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I remember the black wharves and the slips,
And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.
And the voice of that wayward song
Is singing and saying still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I remember the bulwarks by the shore,
And the fort upon the hill;
The sunrise gun, with its hollow roar,
The drumbeat repeated o'er and o'er,
And the bugle wild and shrill.
And the music of that old song
Throbs in my memory still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I remember the sea-fight far away,
How it thundered o'er the tide!
And the dead captains, as they lay
In their graves, o'erlooking the tranquil bay
Where they in battle died.
And the sound of that mournful song
Goes through me with a thrill:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I can see the breezy dome of groves,
The shadows of Deering's Woods;
And the friendships old and the early loves
Come back with a Sabbath sound, as of doves
In quiet neighborhoods.

And the verse of that sweet old song,
It flutters and murmurs still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

I remember the gleams and glooms that dart
Across the school-boy's brain;
The song and the silence in the heart,
That in part are prophecies, and in part
Are longings wild and vain.
And the voice of that fitful song
Sings on, and is never still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

There are things of which I may not speak;
There are dreams that cannot die;
There are thoughts that make the strong heart weak,
And bring a pallor into the cheek,
And a mist before the eye.
And the words of that fatal song
Come over me like a chill:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

Strange to me now are the forms I meet
When I visit the dear old town;
But the native air is pure and sweet,
And the trees that o'ershadow each well-known street,
As they balance up and down,
Are singing the beautiful song.
Are sighing and whispering still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

And Deering's Woods are fresh and fair,
  And with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days that were,
  I find my lost youth again.
    And the strange and beautiful song,
    The groves are repeating it still:
    "A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts."

—*Henry Wadsworth Longfellow*

Hie Away

Sir Walter Scott (1771–1832) is best known for his novels; his work was so popular that in his lifetime his writings earned him nearly a million dollars.

In his youth Scott's favorite pastime was to wander about the countryside, collecting from the tales of his English neighbors the folk lore and stories of olden times. Many of these tales he retold in such active, stirring poems as *Jock of Hazeldean* and *Marmion*.

Hie away, hie away!
Over bank and over brae,
Where the copsewood is the greenest,
Where the fountains glisten sheenest,
Where the lady fern grows strongest,
Where the morning dew lies longest,
Where the blackcock sweetest sips it,
Where the fairy latest trips it:
Hie to haunts right seldom seen,
Lovely, lonesome, cool and green,
Over bank and over brae,
Hie away, hie away!

—*Sir Walter Scott*

Song: Soldier, Rest

Soldier, rest! thy warfare o'er,
  Sleep the sleep that knows not breaking;
Dream of battled fields no more,
  Days of danger, nights of waking.

In our isle's enchanted hall,
  Hands unseen thy couch are strewing,
Fairy strains of music fall,
  Every sense in slumber dewing.
Soldier, rest! thy warfare o'er,
Dream of fighting fields no more;
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

No rude sound shall reach thine ear,
  Armor's clang or war-steed champing,
Trump nor pibroch summon here
  Mustering clan or squadron tramping.
Yet the lark's shrill fife may come
  At the daybreak from the fallow,
And the bittern sound his drum,
  Booming from the sedgy shallow,
Ruder sounds shall none be near,
Guards nor warders challenge here,
Here's no war-steed's neigh and champing,
Shouting clans or squadrons stamping.

Huntsman, rest! the chase is done;
  While our slumbrous spells assail ye,
Dream not, with the rising sun,
  Bugles here shall sound reveillé.
Sleep! the deer is in his den;
  Sleep! thy hounds are by thee lying;
Sleep! nor dream in yonder glen
  How thy gallant steed lay dying.
Huntsman, rest! thy chase is done;
Think not of the rising sun,
For at dawning to assail ye
Here no bugles sound reveillé.

—*Sir Walter Scott*

Jock of Hazeldean

"Why weep ye by the tide, ladie?
Why weep ye by the tide?
I'll wed ye to my youngest son,
And ye sall be his bride;
And ye sall be his bride, ladie,
Sae comely to be seen;"—
But aye she loot the tears down fa'
For Jock of Hazeldean.

"Now let this wilful grief be done,
And dry that cheek so pale;
Young Frank is chief of Errington,
And lord of Langley-dale;
His step is first in peaceful ha',
His sword in battle keen;"—
But aye she loot the tears down fa'
For Jock of Hazeldean.

"A chain of gold ye shall not lack,
Nor braid to bind your hair,
Nor mettled hound, nor managed hawk,
Nor palfrey fresh and fair;
And you, the foremost o' them a',
Shall ride our forest queen;"—
But aye she loot the tears down fa'
For Jock of Hazeldean.

The kirk was deck'd at morning tide,
The tapers glimmer'd fair,
The priest and bridegroom wait the bride,
And dame and knight are there.
They sought her baith by bower and ha',
The lady was not seen!—
She's o'er the Border, and awa'
Wi' Jock of Hazeldean!

—*Sir Walter Scott*

The Parting of Marmion and Douglas

(From "Marmion")

Not far advanced was morning day,
When Marmion did his troop array,
  To Surrey's camp to ride;
He had safe conduct for his band,
Beneath the royal seal and hand,
  And Douglas gave a guide.

The train from out the castle drew,
But Marmion stopped to bid adieu:
"Though something I might 'plain," he said
  "Of cold respect to stranger guest,
  Sent hither by your king's behest,
While in Tantallon's towers I staid;
  Part we in friendship from your land,
  And, noble Earl, receive my hand."
But Douglas round him drew his cloak,
Folded his arms, and thus he spoke:
"My manors, halls, and bowers shall still
Be open, at my sovereign's will,
  To each one whom he lists, howe'er
  Unmeet to be the owner's peer.
My castles are my king's alone,
From turret to foundation stone;
The hand of Douglas is his own;
  And never shall, in friendly grasp,
  The hand of such as Marmion clasp."

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire;
  And "This to me," he said.
"An 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
  To cleave the Douglas' head!

And, first, I tell thee, haughty peer,
He, who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate:
And, Douglas, more, I tell thee here,
  Even in thy pitch of pride—
Here, in thy hold, thy vassals near,
  I tell thee, thou'rt defied!
And if thou said'st, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
  Lord Angus, thou hast lied!"

On the Earl's cheek, the flush of rage
O'ercame the ashen hue of age:
Fierce he broke forth; "And dar'st thou then
To beard the lion in his den,
  The Douglas in his hall?
And hopest thou hence unscathed to go?
No, by Saint Bride of Bothwell, no!
Up draw-bridge, grooms,—what, warder, ho!
  Let the portcullis fall."
Lord Marmion turned,—well was his need,
And dashed the rowels in his steed,
Like arrow through the archway sprung;
The ponderous grate behind him rung:
To pass there was such scanty room,
The bars, descending, razed his plume.

The steed along the draw-bridge flies,
Just as it trembled on the rise;
Nor lighter does the swallow skim
Along the smooth lake's level brim;
And when Lord Marmion reached his band
He halts, and turns with clinched hand
And shouts of loud defiance pours,
And shook his gauntlet at the towers.

"Horse! horse!" the Douglas cried, "and chase!"
But soon he reined his fury's pace:
"A royal messenger he came,
Though most unworthy of the name.
Saint Mary mend my fiery mood!
Old age ne'er cools the Douglas' blood;
I thought to slay him where he stood.
'Tis pity of him, too," he cried;
"Bold he can speak, and fairly ride—
I warrant him a warrior tried."
With this his mandate he recalls,
And slowly seeks his castle halls.

—*Sir Walter Scott*

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